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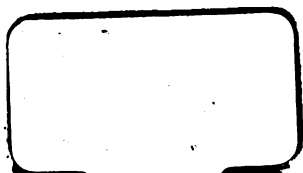
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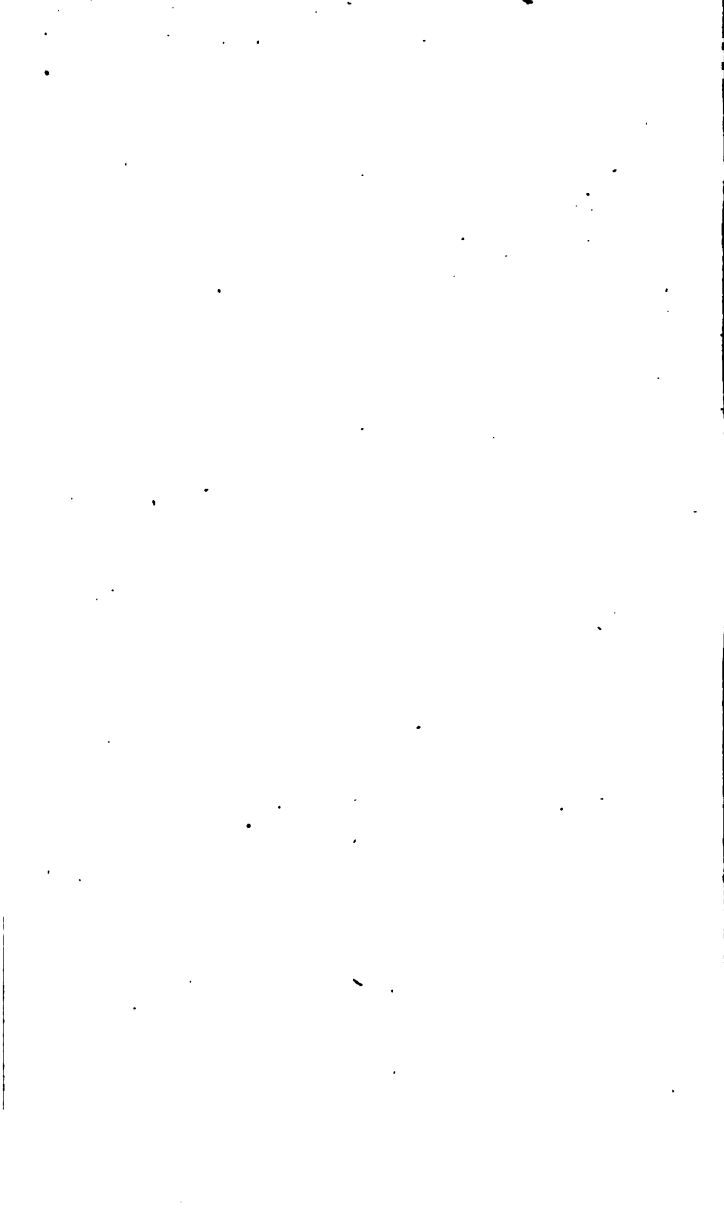
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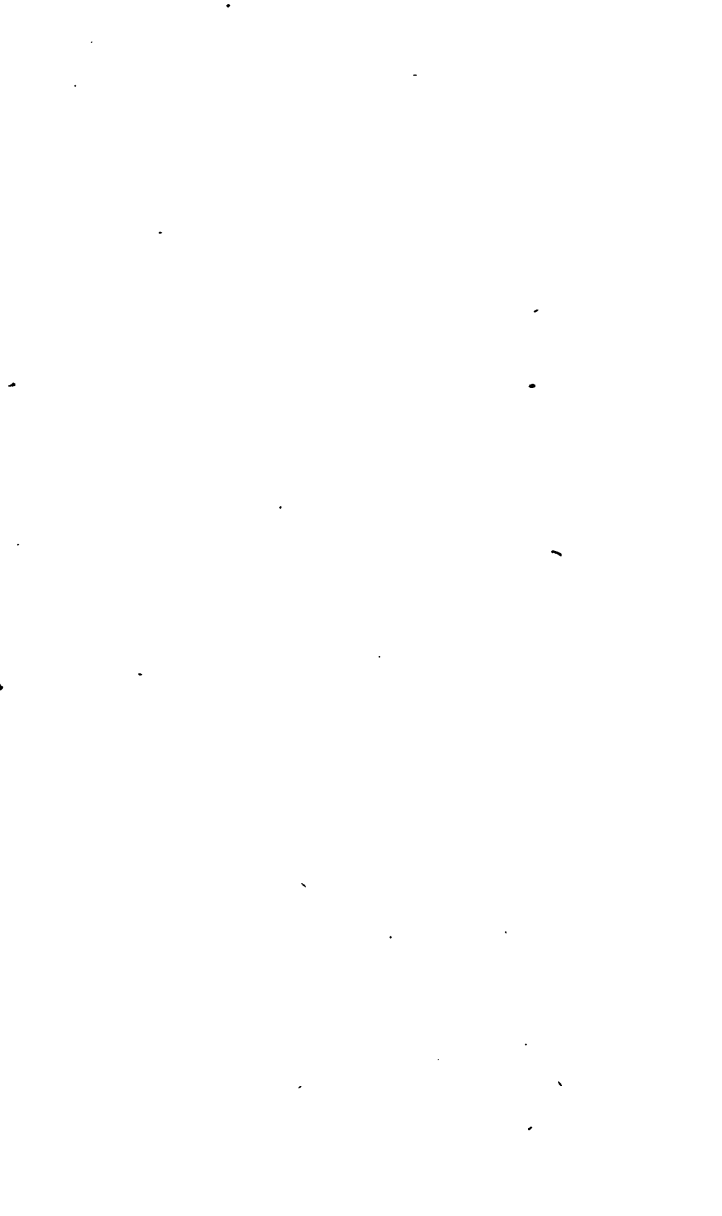


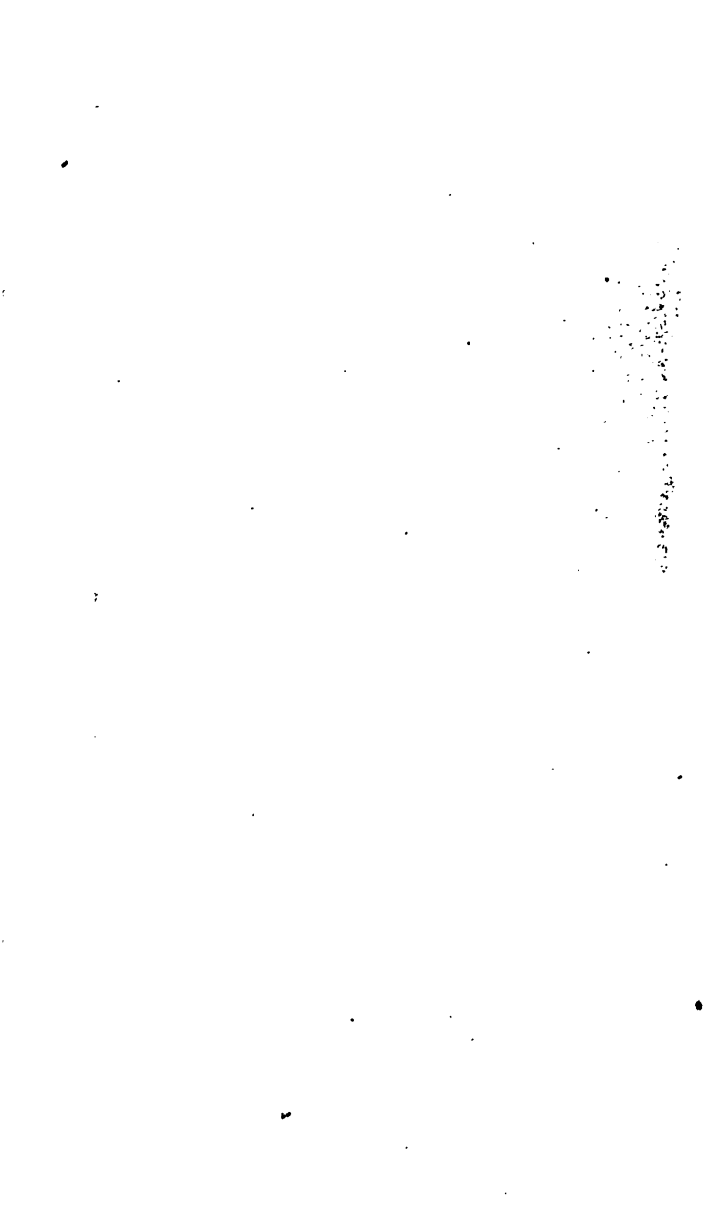












A  
FAMILIAR EXPLANATION  
OF THE  
POETICAL WORKS  
OF  
M I L T O N.

To which is prefixed

Mr. ADDISON'S CRITICISM ON  
PARADISE LOST.

---

With a P R E F A C E

B Y

The Rev. Mr. D O D D.

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L O N D O N :

Printed for J. and R. T O N S O N, in the Strand; and  
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M D C C L X I I.





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# P R E F A C E

By Mr. D O D D.

WHILE all read and all admire *Milton*, it is confessed that few understand him; few, at least, of the common Readers: More learned ones frequently find themselves at a Loss, so unbounded is he in his Knowledge; so universal in his Allusions to the whole Round of Science. To elucidate his Difficulties, able and ingenious Men have applied their best Efforts, and that with desirable Success. But as their Annotations are often large, and often critical, they perplex the common Reader, interrupt the Attention, and are

too voluminous for the Pocket, which the smaller Editions of *Milton's Works* so agreeably fill. It was therefore proposed to the Writer of this Preface, some time since, by a Gentleman deservedly of the first Character in the learned World, to compile a short and comprehensive Explanation of the difficult Words and Passages in *Milton's* poetical Works, digested in Alphabetical Order; which might serve to the common Reader, instead of more diffuse Comments; and might be to all a portable and familiar Attendant upon this inimitable Author.

Pleased with the Proposal, he readily embraced it: But other and more necessary Avocations preventing his Completion of the Design, he commended it to the Gentleman who hath now executed it, and, as it appears, with good Judgment and Propriety.

The Explanation of mere Words are generally taken from Mr. *Johnson's* very useful Dictionary, and that in reference only to the Sense wherein *Milton* applies them:  
For

## P R E F A C E.

v

For the rest, he hath used, with all Freedom, the Comments and Notes of those Writers, who have dedicated their Time to the pleasing Employ of explaining the Works of this Prince of *English Poets*; in particular he confesses himself obliged to the excellent Edition of this Author, which the Care and Elegance of Dr. *Newton* hath presented to the Public. No Lover of *Milton* would want this Edition; and no Lover of *Milton* can withhold his Thanks from that learned and ingenious Editor.

He hath studied Brevity as much as possible in these explanatory Notes; yet, he hopes, not so much as to become obscure: It would have been extremely easy to have enlarged the Work, by frequent Quotations, and long Details of particular Stories: But he wished to avoid this, as the Notes are intended always to accompany the *Author*.— And the rather, as it was judged proper to affix Mr. *Addison's* inimitable *Critique* to the Work; by which Means it is rendered, in some Measure perfect. Mr. *Addison's* Papers

pers will give the Reader a true Taste for *Milton*, and open to his View the several Graces and Beauties of his *Paradise Lost*. The explanatory Notes will serve to remove the particular Difficulties in the Text, and enable the Reader to understand perfectly the Beauties which are offered to his Attention.--- I must just observe, that these *Notes* refer not to the *Paradise Lost* only, but to all *Milton's* poetical Works.

There was heretofore an Attempt made to explain *Milton* in the Way of a Dictionary: But it was injudicious in the Method, and tedious in the Compilation. The present Work can fall under neither of these Censures: And as it is at once short, clear, and full; published with the best Design, and subservient to a very valuable End, we doubt not, that the Public will receive it favourably. I must take the Liberty to recommend it especially to Parents, and those who have the Care of Youth; if they are desirous that their Children and Trusts should be acquainted with  
the

# P R E F A C E. vii

the Graces of the *British Homer*, they will do well to put this little Work into their Hands; and thereby give them an Opportunity to understand what they read. The fair Sex in particular will receive great Advantages from it; and with the fair Sex that *Milton* can never fail to be a Favourite, who hath so pleasingly described the Happiness of conjugal Affection, “*Perpetual Fountain of domestic Sweets.*”

I have nothing more to add, than that having perused the Work, I have received great Pleasure from it; and can recommend it with much satisfaction. While I am desired to say on the Part of our Compiler, that had he been less obscure, or had the Work been more worthy, he should not long have hesitated under whose Patronage to publish it: the learned Editor above mentioned having so good a right to it.

*August, 1761.*

A C R I-

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CRITIQUE

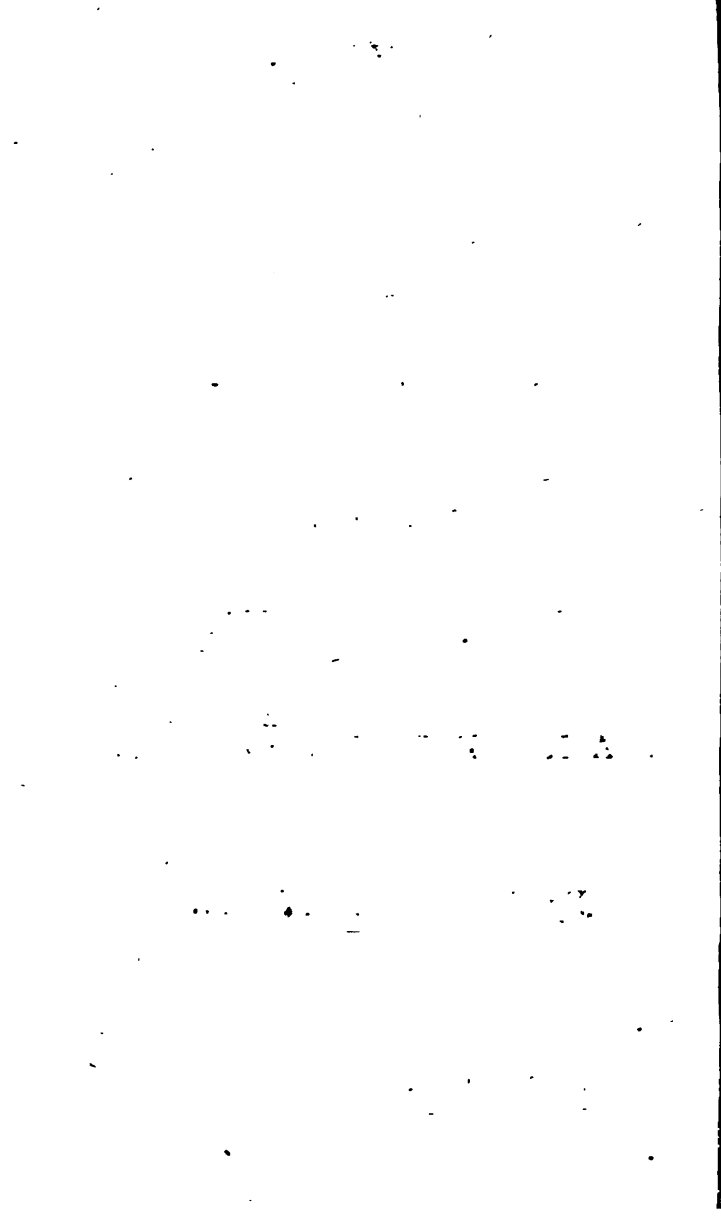
UPON

MILTON'S

PARADISE LOST:

By Mr. ADDISON.







A  
CRITIQUE  
UPON  
MILTON'S  
PARADISE LOST.

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SPECTATOR, N<sup>o</sup> 267.

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*Cedite Romani Scriptores, cedite Graii.*

Propert.

*Give place, ye Roman, and ye Grecian Wits.*

**T**HERE is nothing in Nature more irksome than general Discourses, especially when they turn chiefly upon Words. For this Reason I shall wave the Discussion of that Point which was started some Years since, Whether *Milton's Paradise Lost* may be called an *Heroic Poem*? Those who will not give it that Title, may call it (if they please) a *Divine Poem*. It will be sufficient to its Perfection, if

it has in it all the Beauties of the highest kind of Poetry; and as for those who alledge it is not an Heroic Poem, they advance no more to the Diminution of it, than if they should say *Adam* is not *Aeneas*, nor *Eve* *Helen*.

I shall therefore examine it by the Rules of Epic Poetry, and see whether it falls short of the *Iliad* or *Aeneid*, in the Beauties which are essential to that Kind of Writing. The first Thing to be considered in an Epic Poem, is the Fable, which is perfect or imperfect, according as the Action which it relates is more or less so. This Action should have three Qualifications in it. First, It should be but One Action. Secondly, It should be an Entire Action; and Thirdly, It should be a Great Action. To consider the Action of the *Iliad*, *Aeneid*, and *Paradise Lost*, in these three several Lights. *Homer*, to preserve the Unity of his Action, hastens into the Midst of Things, as *Horace* has observed: Had he gone up to *Leda's* Egg, or begun much later, even at the Rape of *Helen*, or the Investing of *Troy*, it is manifest that the Story of the Poem would have been a Series of several Actions. He therefore opens his Poem with the Discord of his Princes, and artfully interweaves, in the several succeeding parts of it, an Account of every Thing material which relates to them, and had passed before this fatal Dissension. After the same Manner, *Aeneas* makes his first Appearance in the *Tyrrhene* Seas, and within the Sight of *Italy*, because the Action proposed to be celebrated was that of his settling himself in *Latium*. But because it was necessary for the Reader to know what had happened to him in the taking of *Troy*, and in the preceding Parts of his Voyage, *Virgil* makes his Heroe relate it by way of Episode in the second and third Books of the *Aeneid*: the Contents of both which Books come before those of the first Book in the Thread of the Story, tho' for preserving of this Unity of Action, they follow it in the Disposition.

sition of the Poem. *Milton*, in Imitation of these two great Poets, opens his *Paradise Lost* with an infernal Council plotting the Fall of Man; which is the Action he proposed to celebrate; and as for those Great Actions, the Battle of the Angels, and the Creation of the World, (which preceded in Point of Time, and which, in my Opinion, would have entirely destroyed the Unity of his Principal Action, had he related them in the same Order that they happened) he cast them in- *Vid. the End* to the fifth, sixth and seventh Books, of Spectator by way of Epifode to this noble 317 Poem.

*ARISTOTLE* himself allows, that *Homer* has nothing to boast of as to the Unity of his Fable, though, at the same time that great Critic and Philosopher endeavours to palliate this Imperfection in the *Greek* Poet by imputing it in some Measure to the very Nature of an Epic Poem. Some have been of Opinion, that the *Aeneid* also labours in this Particular, and has Epifodes which may be looked upon as Excrecencies rather than as Parts of the Action. On the contrary, the Poem, which we have now under our Consideration, hath no other Epifodes than such as naturally arise from the Subject, and yet is filled with such a Multitude of astonishing Incidents, that it gives us at the same time a Pleasure of the greatest Variety, and of the greatest Simplicity; uniform in its Nature, though diversified in the Execution.

I must observe also, that as *Virgil* in the Poem which was designed to celebrate the Original of the *Roman* Empire, has described the Birth of its great Rival, the *Carthaginian* Commonwealth: *Milton* with the like Art in his Poem on the Fall of Man, has related the Fall of those Angels who are his professed Enemies. Beside the many other Beauties in such an Epifode, its running parallel with the great Action of the Poem, hinders it from breaking the Unity so much as another Epifode would have done, that had not so great an

Affinity with the principal Subject. In short, this is the same Kind of Beauty which the Critics admire in the *Spanish Friar*, or the *Double Discovery*, where the two different Plots look like Counterparts and Copies of one another.

THE second Qualification required in the Action of an Epic Poem is, that it should be an *entire* Action: An Action is entire when it is complete in all its Parts; or, as *Aristotle* describes it, when it consists of a Beginning, a Middle, and an End. Nothing should go before it, be intermixed with it, or follow after it, that is not related to it. As on the contrary, no single Step should be omitted in that just and regular Progress which it must be supposed to take from its Original to its Consummation. Thus we see the Anger of *Achilles* in its Birth, its Continuance, and Effects; and *Aeneas's* Settlement in *Italy*, carried on through all the Oppositions in his Way to it both by Sea and Land. The Action in *Milton* excels (I think) both the former in this Particular; we see it contrived in Hell, executed upon Earth, and punished by Heaven. The Parts of it are told in the most distinct Manner, and grow out of one another in the most natural Order.

THE third Qualification of an Epic Poem is its *Greatness*. The Anger of *Achilles* was of such Consequence, that it embroiled the Kings of *Greece*, destroyed the Heroes of *Asia*, and engaged all the Gods in Factions. *Aeneas's* Settlement in *Italy* produced the *Cæsars*, and gave Birth to the *Roman Empire*. *Milton's* Subject was still greater than either of the former; it does not determine the Fate of single Persons or Nations, but of a whole Species. The United Powers of Hell are joined together for the Destruction of Mankind, which they effected in Part, and would have completed, had not Omnipotence itself interposed. The principal Actors are, Man in his greatest Perfection, and Woman in her highest Beauty. Their Enemies are the fallen Angels: The  
Messiah

Messiah their Friend, and the Almighty their Protector. In short, every thing that is great in the whole Circle of Being; whether within the Verge of Nature, or out of it, has a proper Part assigned it in this admirable Poem.

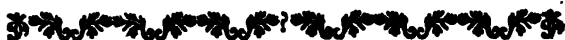
IN Poetry, as in Architecture, not only the Whole, but the principal Members, and every Part of them, should be Great. I will not presume to say, that the Book of Games in the *Æneid*, or that in the *Iliad*, are not of this Nature, nor to reprehend *Virgil's* Simile of the Top, and many other of the same Kind in the *Iliad*, as liable to any Censure in this Particular; but I think We may say, without derogating from those wonderful Performances, that there is an Indisputable and Unquestioned Magnificence in every Part of *Paradise Lost*, and indeed a much greater than could have been formed upon any Pagan System.

BUT *Aristotle*, by the Greatness of the Action, does not only mean that it should be great in its Nature, but also in its Duration; or in other Words, That it should have a due Length in it, as well as what we properly call Greatness. The just Measure of this Kind of Magnitude, he explains by the following Similitude. An Animal, no bigger than a Mite, cannot appear perfect to the Eye, because the Sight takes it in at once, and has only a confused Idea of the Whole, and not a distinct Idea of all its Parts: If on the contrary you should suppose an Animal of ten thousand Furlongs in Length, the Eye would be so filled with a single Part of it, that it could not give the Mind an Idea of the Whole. What these Animals are to the Eye, a very short, or a very long Action would be to the Memory. The first would be, as it were, lost and swallowed up by it, and the other difficult to be contained in it. *Homer* and *Virgil*, have shewn their principal Art in this Particular; the Action of the *Iliad*, and that of the *Æneid*, were in themselves exceeding short, but are so beautifully extended

and diversified by the Invention of *Episodes*, and the Machinery of Gods, with the like poetical Ornaments, that they make up an agreeable Story sufficient to employ the Memory without overcharging it. *Milton's* Action is enriched with such a Variety of Circumstances, that I have taken as much Pleasure in reading the Contents of his Books, as in the best invented Story I ever met with. It is possible, that the Traditions, on which the *Iliad* and *Æneid* were built, had more Circumstances in them than the History of *the Fall of Man*, as it is related in Scripture. Besides, it was easier for *Homer* and *Virgil* to dash the Truth with Fiction, as they were in no Danger of offending the Religion of their Country by it. But as for *Milton*, he had not only a very few Circumstances upon which to raise his Poem, but was also obliged to proceed with the greatest Caution in every Thing that he added out of his own Invention. And, indeed, notwithstanding all the Restraints he was under, he has filled his Story with so many surprising Incidents, which bear so close an Analogy with what is delivered in Holy Writ, that it is capable of pleasing the most delicate Reader, without giving Offence to the most scrupulous.

THE modern Critics have collected from several Hints in the *Iliad* and *Æneid* the Space of Time, which is taken up by the Action of each of those Poems; but as a great Part of *Milton's* Story was transacted in Regions that lie out of the Reach of the Sun, and the Sphere of Day, it is impossible to gratify the Reader with such a Calculation, which indeed would be more curious than instructive; none of the Critics, either Ancient or Modern, having laid down Rules to circumscribe the Action of *Vid. Spæ.*  
an Epic Poem with any Determined Number of Years, Days, or Hours. 308.

But of this more particularly hereafter.



## SPECTATOR, N° 273.

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— *Notandi sunt tibi Mores.*

Hor.

*Note well the Manners.*

**H**AVING examined the Action of *Paradise Lost*, let us in the next Place consider the Actors. This is *Aristotle's* Method of considering; first the Fable, and secondly the Manners, or, as we generally call them in *English*, the Fable and the Characters.

**HOMER** has excelled all the Heroic Poets that ever wrote, in the Multitude and Variety of his Characters. Every God that is admitted into his Poem, acts a Part which would have been suitable to no other Deity. His Princes are as much distinguished by their Manners as by their Dominions; and even those among them, whose Characters seem wholly made up of Courage, differ from one another as to the particular Kinds of Courage in which they excel. In short, there is scarce a Speech or Action in the *Iliad*, which the Reader may not ascribe to the Person that speaks or acts, without seeing his Name at the Head of it.

**HOMER** does not only outshine all other Poets in the Variety, but also in the Novelty of his Characters. He has introduced among his *Grecian* Princes a Person, who had lived in three Ages of Men, and conversed with *Theseus*, *Hercules*, *Polyphemus*, and the first Race of Heroes. His principal Actor is the Son of a Goddess, not to mention the Offspring of other Deities, who have likewise a Place in his Poem, and the venerable *Trojan* Prince who was the Father of so many Kings and Heroes. There is in



these several Characters of *Homer*, a certain Dignity as well as Novelty, which adapts them in a more peculiar Manner to the Nature of an heroic Poem. Tho' at the same Time, to give them the greater Variety, he has described a *Vulcan*, that is, a Buffoon, among his Gods, and a *Thersites* among his Mortals.

*VIRGIL* falls infinitely short of *Homer* in the Characters of his Poem, both as to their Variety and Novelty. *Aeneas* is indeed a perfect Character, but as for *Achates*, tho' he is stiled the Heroe's Friend, he does nothing in the whole Poem which may deserve that Title. *Gyas*, *Maassheus*, *Sergeffus*, and *Cloanthus*, are all of them Men of the same Stamp and Character.

—fortemque *Gyan*, fortemque *Cloanthum*. Virg.

THERE are indeed several very natural Incidents in the Part of *Ascanius*; as that of *Dido* cannot be sufficiently admired. I do not see any Thing new or particular in *Turnus*. *Pallas* and *Evander* are remote Copies of *Hector* and *Priam*, as *Lausus* and *Mexentius* are almost Parallels to *Pallas* and *Evander*. The Characters of *Nisus* and *Euryalus* are beautiful, but common. We must not forget the Parts of *Sinon*, *Camilla*, and some few others, which are fine Improvements on the Greek Poet. In short, there is neither that Variety nor Novelty in the Persons of the *Æneid*, which we meet with in those of the *Iliad*.

IF we look into the Characters of *Milton*, we shall find that he has introduced all the Variety his Fable was capable of receiving. The whole Species of Mankind was in two Persons at the Time to which the Subject of his Poem is confined. We have, however, four distinct Characters in these two Persons. We see Man and Woman in the highest Innocence and Perfection, and in the most abject State of Guilt and Infirmary. The two last Characters are, indeed, very common and obvious, but the two first are not only more magnificent, but more new than any Characters

MILTON'S PARADISE LOST. 11.  
acters either in *Virgil* or *Homer*, or indeed in the whole Circle of Nature.

MILTON was so sensible of this Defect in the Subject of his Poem, and of the few Characters it would afford him, that he has brought into it two Actors of a shadowy and fictitious Nature, in the Persons of Sin and Death, by which Means he has wrought into the Body of his Fable a very beautiful and well invented Allegory. But

notwithstanding the Fineness of this *Vid. Spect.*  
Allegory may atone for it in some 279.

Measure; I cannot think that Persons of such a chimerical Existence are proper Actors in an Epic Poem; because there is not that Measure of Probability annexed to them, which is requisite in Writings of this Kind, as I shall shew more at large hereafter.

VIRGIL has, indeed, admitted *Fame* as an Actress in the *Aeneid*, but the Part she acts is very short, and none of the most admired Circumstances in that Divine Work. We find in Mock Heroic Poems, particularly in the *Dispersary* and the *Lutrin*, several allegorical Persons of this Nature, which are very beautiful in those Compositions, and may, perhaps, be used as an Argument, that the Authors of them were of Opinion, such Characters might have a Place in an Epic Work. For my own Part, I should be glad the Reader would think so, for the sake of the Poem I am now examining, and must further add, that if such empty unsubstantial Beings may be ever made use of on this Occasion, never were any more nicely imagined, and employed in more proper Actions, than those of which I am now speaking.

ANOTHER principal Actor in this Poem is the great Enemy of Mankind. The Part of *Ulysses* in *Homer's Odyssey* is very much admired by *Aristotle*, as perplexing that Fable with very agreeable Plots and Intricacies, not only by the many Adventures in his Voyage, and the Subtilty of his Behaviour, but by the

the various Concealments and Discoveries of his Person in several Parts of that Poem. But the crafty Being I have now mentioned, makes a much longer Voyage than *Ulysses*, puts in Practice many more Wiles and Stratagems, and hides himself under a greater Variety of Shapes and Appearances, all of which are severally detected, to the great Delight and Surprize of the Reader.

WE may likewise observe with how much Art the Poet has varied several Characters of the Persons that speak in his infernal Assembly. On the contrary, how has he represented the whole Godhead exerting itself towards Man in its full Benevolence under the Three-fold Distinction of a Creator, a Redeemer, and a Comforter!

NOR must we omit the Person of *Raphael*, who, amidst his Tenderness and Friendship for Man, shews such a Dignity and Condescension in all his Speech and Behaviour, as are suitable to a superior Nature. The Angels are indeed as much diversified in *Milton*, and distinguished by their proper Parts, as the Gods are in *Homer* or *Virgil*. The Reader will find nothing ascribed to *Uriel*, *Gabriel*, *Michael*, or *Raphael*, which is not in a particular manner suitable to their respective characters.

THERE is another Circumstance in the principal Actors of the *Iliad* and *Æneid*, which gives a peculiar Beauty to those two Poems, and was therefore contrived with very great Judgment: I mean, the Authors having chosen for their Heroes Persons who were so nearly related to the People for whom they wrote. *Achilles* was a Greek, and *Æneas* the remote Founder of *Rome*. By this Means their Countrymen (whom they principally proposed to themselves for their Readers) were particularly attentive to all the Parts of their Story, and sympathized with their Heroes in all their Adventures. A Roman could not but rejoice in the Escapes, Successes, and Victories of *Æneas*, and be grieved at any Defeats, Misfortunes, or Disappointments that be-  
fel

fel him; as a *Greek* must have had the same Regard for *Achilles*. And it is plain, that each of those Poems have lost this great Advantage, among those Readers to whom their Heroes are as Strangers, or indifferent Persons.

MILTON's Poem is admirable in this respect, since it is impossible for any of its Readers, whatever Nation, Country, or People he may belong to, not to be related to the Persons who are the principal Actors in it; but, what is still infinitely more to its Advantage, the principal Actors in this Poem are not only our Progenitors, but our Representatives. We have an actual Interest in every Thing they do, and no less than our utmost Happiness is concerned, and lies at Stake in all their Behaviour.

I shall subjoin as a Corollary to the foregoing Remark, an admirable Observation out of *Aristotle*, which hath been very much misrepresented in the Quotations of some modern Critics. 'If a Man of perfect and consummate Virtue falls into a Misfortune, it raises our Pity, but not our Terror, because we do not fear that it may be our own Case, who do not resemble the suffering Person. But as the great Philosopher adds, If we see a Man of Virtue, mixt with Infirmities, fall into any Misfortune, it does not only raise our Pity but our Terror; because we are afraid that the like Misfortunes may happen to ourselves, who resemble the Character of the suffering Person.'

I shall only remark in this Place, that the foregoing Observation of *Aristotle*, though it may be true in other occasions, does not hold in this; because in the present Case, though the Persons who fall into any Misfortune are of the most perfect and consummate Virtue, it is not to be considered as what may possibly be, but what actually is our own Case; since we are embarked with them on the same Bottom, and must be Partakers of their Happiness or Misery.

IN this, and some other very few Instances, *Aristotle's* Rules for Epic Poetry (which he had drawn from

from his Reflexions upon *Homer*) cannot be supposed to square exactly with the Heroic Poems which have been made since his Time; since it is evident to every impartial Judge his Rules would still have been more perfect, could he have perused the *Æneid* which was made some hundred Years after his Death.

IN my next, I shall go through other Parts of *Milton's Poem*; and hope that what I shall there advance, as well as what I have already written, will not only serve as a Comment upon *Milton*, but upon *Aristotle*.



## SPECTATOR, N° 279.

*Reddere personæ scit convenientia cuique.*

Hor.

*He knows what best befits each Character.*

WE have already taken a general Survey of the Fable and Characters in *Milton's Paradise Lost*: The Parts which remain to be considered, according to *Aristotle's Method*, are the *Sentiments* and the *Language*. Before I enter upon the first of these, I must advertise my Reader, that it is my Design as soon as I have finished my general Reflexions on these four several Heads, to give particular Instances out of the Poem now before us of Beauties and Imperfections which may be observed under each of them, as also or such other Particulars as may not properly fall under any of them. This I thought fit to premise, that the Reader may not judge too hastily of this Piece of Criticism, or look upon it as imperfect, before he has seen the whole Extent of it.

THE Sentiments in an Epic Poem are the Thoughts and Behaviour which the Author ascribes to the Persons

Persons whom he introduces, and are *just* when they are conformable to the Characters of the several Persons. The Sentiments have likewise a Relation to *Things* as well as *Persons*, and are then perfect when they are such as are adapted to the Subject. If in either of these Cases the Poet endeavours to argue or explain, to magnify or diminish, to raise Love or Hatred, Pity or Terror, or any other Passion, we ought to consider whether the Sentiments he makes use of are proper for those Ends. *Homer* is censured by the Critics for his Defect as to this Particular in several Parts of the *Iliad* and *Odyssey*, though at the same time those who have treated this great Poet with Candour have attributed this Defect to the Times in which he lived. It was the Fault of the Age, and not of *Homer*, if there wants that Delicacy, in some of his Sentiments, which now appears in the Works of Men of a much inferior Genius. Besides, if there are Blemishes in any particular Thoughts, there is an infinite Beauty in the greatest Part of them. In short, if there are many Poets who would not have fallen into the Meanness of some of his Sentiments, there are none who could have risen up to the Greatness of others. *Virgil* has excelled all others in the Propriety of his Sentiments. *Milton* shines likewise very much in this Particular: Nor must we miss one Consideration which adds to his Honour and Reputation. *Homer* and *Virgil* introduced Persons whose Characters are commonly known among Men, and such as are to be met with either in History, or in ordinary Conversation. *Milton's* Characters, most of them, lie out of Nature, and were to be formed purely by his own Invention. It shews a greater Genius in *Shakespeare* to have drawn his *Calyban*, than his *Hotspur* or *Julius Caesar*: The one was to be supplied out of his own Imagination, whereas the other might have been formed upon Tradition, History and Observation. It was much easier therefore for *Homer* to find proper Sentiments for an Assembly of *Grecian* Generals, than for *Milton* to di-

verfify

verify his infernal Council with proper Characters, and inspire them with a Variety of Sentiments. The Loves of *Dido* and *Aeneas* are only Copies of what has passed between other Persons. *Adam* and *Eve* before the Fall, are a different Species from that of Mankind, who are descended from them, and none but a Poet of the most unbounded Invention, and the most exquisite Judgment, could have filled their Conversation and Behaviour with so many apt Circumstances during their State of Innocence.

NOR is it sufficient for an Epic Poem to be filled with such Thoughts as are *natural*, unless it abound also with such as are *sublime*. *Virgil* in this Particular falls short of *Homer*. He has not indeed so many Thoughts that are low and vulgar; but at the same time has not so many Thoughts that are sublime and noble. The Truth of it is, *Virgil* seldom rises into very astonishing Sentiments, where he is not so fired by the *Iliad*. He every where charms and pleases us by the Force of his own Genius; but seldom elevates and transports us where he does not fetch his Hints from *Homer*.

MILTON's chief Talent, and indeed his distinguishing Excellence, lies in the Sublimity of his Thoughts. There are others of the Moderns who rival him in every other Part of Poetry; but in the Greatness of his Sentiments he triumphs over all the Poets both modern and ancient, *Homer* only excepted. It is impossible for the Imagination of Man to distend itself with greater Ideas, than those which he has laid together in his first, second and sixth Books. The seventh, which describes the Creation of the World, is likewise wonderfully sublime, though not so apt to stir up Emotion in the Mind of the Reader, nor consequently so perfect in the Epic Way of Writing, because it is filled with less Action. Let the judicious Reader compare what *Longinus* has observed on several Passages of *Homer*, and he will find Parallels for most of them in the *Paradise Lost*.

FROM

FROM what has been said we may infer, that as there are two Kinds of Sentiments, the Natural and the Sublime, which are always to be pursued in an heroic Poem, there are also two Kinds of Thoughts which are carefully to be avoided. The first are such as are affected and unnatural; the second such as are mean and vulgar. As for the first Kind of Thoughts, we meet with little or nothing that is like them in *Virgil*: He has none of those trifling Points and Puerilities that are so often to be met with in *Ovid*, none of the Epigrammatic Turns of *Lucan*, none of those swelling Sentiments which are so frequent in *Statius* and *Claudian*, none of those mixed Embellishments of *Tasso*. Every Thing is just and natural. His Sentiments shew that he had a perfect Insight into human Nature, and that he knew every thing which was the most proper to affect it.

Mr. *Dryden* has in some Places, which I may hereafter take notice of, misrepresented *Virgil's* Way of Thinking as to this Particular, in the Translation he has given us of the *Æneid*. I do not remember that *Homer* any where falls into the Faults above mentioned, which were indeed the false Refinements of later Ages. *Milton*, it must be confessed, has sometimes erred in this Respect, as I shall shew more at large in another Paper; though, considering all the Poets of the Age in which he writ, were infected with this wrong Way of Thinking, he is rather to be admired that he did not give more into it, than that he did sometimes comply with the vicious Taste which still prevails so much among modern Writers.

BUT since several Thoughts may be natural which are low and groveling, an Epic Poet should not only avoid such Sentiments as are unnatural or affected, but also such as are mean and vulgar. *Homer* has opened a great Field of Raillery to Men of more Delicacy than Greatness of Genius, by the Homeliness of some of his Sentiments. But, as I have before said, these are rather to be imputed to the Simplicity of the Age



in which he lived, to which I may also add, of that which he described, than to any Imperfection in that Divine Poet. *Zoilus*, among the Ancients, and *Monsieur Perrault*, among the Moderns, pushed their Ridicule very far upon him, on account of some such Sentiments. There is no Blemish to be observed in *Virgil*, under this Head, and but a very few in *Milton*.

I shall give but one Instance of this Impropriety of Thought in *Homer*, and at the same time compare it with an Instance of the same Nature, both in *Virgil* and *Milton*. Sentiments which raise Laughter, can very seldom be admitted with any Decency into an heroic Poem, whose Business is to excite Passions of a much nobler Nature. *Homer*, however, in his Characters of *Vulcan* and *Thersites*, in his Story of *Mars* and *Venus*, in his Behaviour of *Irus*, and in other Passages, has been observed to have lapsed into the Burlesque Character, and to have departed from that serious Air which seems essential to the Magnificence of an Epic Poem. I remember but one Laugh in the whole *Æneid*, which rises in the fifth Book upon *Monates*, where he is represented as thrown overboard and drying himself upon a Rock. But this Piece of Mirth is so well timed, that the severest Critic can have nothing to say against it, for it is in the Book of Games and Diversions, where the Reader's Mind may be supposed to be sufficiently relaxed for such an Entertainment. The only Piece of Pleasantry in *Paradise Lost*, is where the evil Spirits are described as rallying the Angels upon the Success of their new invented Artillery. This Passage I look upon to be the most exceptionable in the whole Poem, as being nothing else but a String of Puns, and those too very indifferent.

——Satan beheld their Plight,  
And to his Mates thus in Derision cold.  
O Friends, why come not on those Victors proud!  
Ere while they fierce were coming, and when we,

*To entertain them fair with open Front,  
 And Breast (what could we more ?) propounded Terms  
 Of Composition ; straight they chang'd their Minds,  
 Flew off, and into strange Vagaries fell  
 As they would dance ; yet for a Dance they seem'd  
 Somewhat extravagant and wild, perhaps  
 For Joy of offer'd Peace ; but I suppose  
 If our Proposals once again were heard,  
 We should compel them to a quick Result.*

*To whom thus Belial in like gamesome Mood :  
 Leader, the Terms we sent were Terms of Weight,  
 Of hard Contents, and full of Force urg'd Home ;  
 Such as we might perceive amus'd them all,  
 And stumbled many : who receives them right,  
 Had need from Head to Foot well understand ;  
 Not understood, this Gift they have besides,  
 They shew us when our Feet walk not upright.  
 Thus they among themselves in pleasant Vein  
 Stood scoffing——*



## SPECTATOR, N° 285.

*Ne, quicunque Deus, quicunque adhibebitur keros,  
 Regali conspectus in auro nuper & astro,  
 Migret in obscuras humili sermone tabernas :  
 Aut dum vitat humum, nubes & inania captet.* Hor.

*But then they did not wrong themselves so much,  
 To make a God, a Hero, or a King  
 (Stript of his golden Crown, and purple Robe)  
 Descend to a Mechanic Dialect ;  
 Nor (to avoid such Meanness) soaring high,  
 With empty Sound, and airy Notions, fly.* ROSCOMMON.

HAVING already treated of the Fable, the Characters, and Sentiments in the *Paradise Lost*, we are in the last Place to consider the *Language* ; and

as the learned World is very much divided upon *Milton* as to this Point, I hope they will excuse me if I appear particular in any of my Opinions, and incline to those who judge the most advantageously of the Author.

IT is requisite that the Language of an Heroic Poem should be both Perspicuous and Sublime. In Proportion as either of these two Qualities are wanting, the Language is imperfect. Perspicuity is the first and most necessary Qualification; inasmuch that a good-natur'd Reader sometimes overlooks a little Slip even in the Grammar or Syntax, where it is impossible for him to mistake the Poet's Sense. Of this kind is that Passage in *Milton*, wherein he speaks of *Satan*.

———God and his Son except,  
Created thing nought valu'd be nor shunn'd.

And that in which he describes *Adam* and *Eve*.

*Adam* the goodliest Man of Men since born  
*His Sons*, the fairest of her Daughters *Eve*.

IT is plain that in the former of these Passages, according to the natural Syntax, the Divine Persons mentioned in the first Line are represented as created Beings; and that in the other, *Adam* and *Eve* are confounded with their Sons and Daughters. Such little Blemishes as these, when the Thought is great and natural, we should, with *Horace*, impute to a pardonable Inadvertency, or to the Weakness of Human Nature, which cannot attend to each minute Particular, and give the last finishing to every Circumstance in so long a Work. The ancient Critics, therefore, who were act'd by a Spirit of Candour, rather than that of Cavilling, invented certain Figures of Speech, on purpose to palliate little Errors of this Nature in the Writings of those Authors who had so many greater Beauties to atone for them.

IF Clearness and Perspicuity were only to be consulted, the Poet would have nothing else to do but to clothe his Thoughts in the most plain and natural Expressions. But since it often happens that the most obvious Phrases, and those which are used in ordinary Conversation, become too familiar to the Ear, and contract a kind of Meanness, by passing through the Mouths of the Vulgar, a Poet should take particular Care to guard himself against Idiomatic Ways of speaking. *Ovid* and *Lucan* have many Poornesses of Expression upon this Account, as taking up with the first Phrases that offered, without putting themselves to the Trouble of looking after such as would not only be natural, but also elevated and sublime. *Milton* has but a few Failings in this kind, of which, however, you may meet with some Instances, as in the following Passages.

*Embrios and Idiots, Eremites and Friars,  
White, Black and Gray, with all their Trumpery,  
Here Pilgrims roam*—————

————— *A while Discourse they bold,  
No Fear lest Dinner cool; when thus began  
Our Author*—————

*Who of all Ages to succeed, but feeling  
The Evil on him brought by me, will curse  
My Head, Ill fare our Ancestor impure,  
For this we may thank Adam*—————

THE great Masters in Composition know very well that many an elegant Phrase becomes improper for a Poet or an Orator, when it has been debased by common Use. For this Reason the Works of Ancient Authors, which are written in dead Languages, have a great Advantage over those which are written in Languages that are now spoken. Were there any Mean Phrases or Idioms in *Virgil* and *Homer*, they would not shock the Ear of the most delicate Modern Reader, so much as they would have done that of an old *Greek* or *Roman*, because we never hear them

them pronounced in our Streets, or in ordinary Conversation.

IT is not therefore sufficient that the Language of an Epic Poem be Perspicuous, unless it be also Sublime. To this End it ought to deviate from the common Forms and ordinary Phrases of Speech. The Judgment of a Poet very much discovers itself in shunning the common Roads of Expression, without falling into such ways of Speech as may seem stiff and unnatural; he must not swell into a false Sublime, by endeavouring to avoid the other Extreme. Among the *Greeks*, *Æschylus*, and sometimes *Sophocles*, were guilty of this Fault; among the *Latins*, *Claudian* and *Statius*; and among our own Countrymen, *Shakespeare* and *Lee*. In these Authors the Affectation of Greatness often hurts the Perspicuity of the Style; as in many others the Endeavour after Perspicuity prejudices its Greatness.

*ARISTOTLE* has observed, that the Idiomatic Style may be avoided, and the Sublime formed by the following Methods. First, by the Use of Metaphors: such are those of *Milton*.

*Imparadised in one another's Arms.*

————— *And in his Hand a Reed*

*Stood waving tipt with Fire.*—————

*The grassy Clods now calv'd.*—————

*Spangled with Eyes.*—————

IN these and innumerable other Instances, the Metaphors are very bold but just; I must however observe, that the Metaphors are not thick sown in *Milton*, which always favours too much of Wit; that they never clash with one another, which, as *Aristotle* observes, turns a Sentence into a kind of an Enigma or Riddle; and that he seldom has Recourse to them where the proper and natural Words will do as well.

A *NOTHER* way of raising the Language, and giving it a Poetical Turn, is to make use of the Idioms of other Tongues. *Virgil* is full of the *Greek*  
Forms

Forms of Speech, which the Critics call *Hellenisms*, as *Horace* in his Odes abounds with them much more than *Virgil*. I need not mention the several Dialects which *Homer* has made use of for this End. *Milton*, in Conformity with the Practice of the Ancient Poets, and with *Aristotle's* Rule, has infused a great many *Latinisms* as well as *Græcisms*, and sometimes *Hebraisms*, into the Language of his Poem; as towards the Beginning of it.

Nor did they not perceive the evil Plight  
In which they were, or the fierce Pains not feel.  
Yet to their Gen'ral's Voice they soon obey'd.

—————Who shall tempt with wand'ring Feet  
The dark unbottom'd infinite Abyss,  
And through the palpable Obscure find out  
His uncouth way, or spread his airy Flight  
Upborn with indefatigable Wings  
Over the vast Abrupt!

—————So both ascend  
In the Visions of God—————

B. 2.

UNDER this Head may be reckoned the placing the Adjective after the Substantive, the Transposition of Words, the turning the Adjective into a Substantive, with several other Foreign Modes of Speech, which this Poet has naturalized to give his Verse the greater Sound, and throw it out of Prose.

THE third Method mentioned by *Aristotle*, is what agrees with the Genius of the Greek Language more than that of any other Tongue, and is therefore more used by *Homer* than by any other Poet. I mean the lengthening of a Phrase by the Addition of Words, which may either be inserted or omitted, as also by the extending or contracting of particular Words by the Insertion or Omission of certain Syllables. *Milton* has put in practice this Method of raising his Language, as far as the Nature of our Tongue will permit, as in the Passage above-mentioned,

mentioned, *Eremit* for what is *Hermite* in common Discourse. If you observe the Measure of his Verse, he has with great Judgment suppressed a Syllable in several Words, and shortned those of two Syllables into one, by which Method, besides the above-mentioned Advantage, he has given a greater Variety to his Numbers. But this Practice is more particularly remarkable in the Names of Persons and Countries, as *Beëlzebub*, *Hessebon*, and in many other Particulars, wherein he has either changed the Name, or made use of that which is not the most commonly known, that he might the better depart from the Language of the Vulgar.

THE same Reason recommended to him several old Words, which also makes his Poem appear the more venerable, and gives it a greater Air of Antiquity.

I must likewise take notice, that there are in *Milton* several Words of his own coining, as *Cerberian*, *miscreanted*, *hell-doom'd*, *Embryon* Atoms, and many others. If the Reader is offended at this Liberty in our *English* Poet, I would recommend him to a Discourse in *Plutarch*, which shews us how frequently *Homer* has made use of the same Liberty.

MILTON by the above-mentioned Helps, and by the Choice of the noblest Words and Phrases which our Tongue would afford him, has carried our Language to a greater Height than any of the *English* Poets have ever done before or after him, and made the Sublimity of his Stile equal to that of his Sentiments.

I have been the more particular in these Observations on *Milton's* Stile, because it is that Part of him in which he appears the most singular. The Remarks I have here made upon the Practice of other Poets, with my Observations out of *Aristotle*, will perhaps alleviate the Prejudice which some have taken to his Poem upon this Account; though after all I must confess, that I think his Stile, though admirable in general,

is in some Places too much stiffened and obscured by the frequent Use of those Methods, which *Aristotle* has prescribed for the raising of it.

THIS Redundancy of those several Ways of Speech which *Aristotle* calls *foreign Language*, and with which *Milton* has so very much enriched, and in some places darkned the Language of his Poem, was the more proper for his use, because his Poem is written in Blank Verse. Rhyme, without any other Assistance, throws the Language off from Prose, and very often makes an indifferent Phrase pass unregarded; but where the Verse is not built upon Rhymes, there Pomp of Sound, and Energy of Expression are indispensably necessary to support the Style, and keep it from falling into the Flatness of Prose.

THOSE who have not a Taste for this Elevation of Style, and are apt to ridicule a Poet when he goes out of the common Forms of Expression, would do well to see how *Aristotle* has treated an ancient Author, called *Euclid*, for his insipid Mirth upon this Occasion. Mr. *Dryden* used to call this sort of Men his Prose-Critics.

I should, under this Head of the Language, consider *Milton's* Numbers, in which he has made use of several Elisions, that are not customary among other *English* Poets, as may be particularly observed in his cutting off the Letter Y, when it precedes a Vowel. This, and some other Innovations in the Measure of his Verse, has varied his Numbers, in such a manner, as makes them incapable of satiating the Ear and cloying the Reader, which the same uniform Measure would certainly have done, and which the perpetual Returns of Rhyme never fail to do in long Narrative Poems. I shall close these Reflexions upon the Language of *Paradise Lost*, with observing, that *Milton* has copied after *Homer*, rather than *Virgil*, in the Length of his Periods, the Copiousness of his Phrases, and the running of his Verses into one another.





## SPECTATOR, N° 291.

—*Ubi plura nitent in carmine, non ego paucis  
Offendor maculis, quas aut Incuria fudit,  
Aut Humana parum cavet Natura*—

HOR.

*But in a Poem elegantly writ,  
I will not quarrel with a slight Mistake,  
Such as our Nature's Frailty may excuse.* ROSCOMMON.

**I** Have now considered *Milton's Paradise Lost* under those four great Heads of the Fable, the Characters, the Sentiments, and the Language; and have shewn that he excells, in general, under each of these Heads. I hope that I have made several Discoveries which may appear new, even to those who are versed in Critical Learning. Were I indeed to choose my Readers by whose Judgment I would stand or fall, they should not be such as are acquainted only with the *French* and *Italian* Critics, but also with the *Ancient* and *Modern* who have written in either of the learned Languages. Above all, I would have them well versed in the *Greek* and *Latin* Poets, without which a Man very often fancies that he understands a Critic, when in reality he does not comprehend his Meaning.

IT is in Criticism, as in all other Sciences and Speculations; one who brings with him any implicit Notions and Observations which he has made in his reading of the Poets, will find his own Reflexions methodized and explained, and perhaps several little Hints that had passed in his Mind, perfected and improved in the Works of a good Critic; whereas one who has not these previous Lights is very often an utter Stranger to what he reads, and apt to put a wrong Interpretation upon it.

NOR

NOR is it sufficient, that a Man who sets up for a Judge in Criticism, should have perused the Authors above-mentioned, unless he has also a clear and logical Head. Without this Talent he is perpetually puzzled and perplexed amidst his own Blunders, mistakes the Sense of those he would confute, or, if he chances to think right, does not know how to convey his Thoughts to another with Clearness and Perspicuity. *Aristotle*, who was the best Critic, was also one of the best Logicians that ever appeared in the World.

Mr. *Lock*'s Essay on Human Understanding would be thought a very odd Book for a Man to make himself Master of, who would get a Reputation by Critical Writings; though at the same time it is very certain, that an Author who has not learned the Art of distinguishing between Words and Things, and of ranging his Thoughts, and setting them in proper Lights, whatever Notions he may have, will lose himself in Confusion and Obscurity. I might further observe, that there is not a *Greek* or *Latin* Critic, who has not shewn, even in the Style of his Criticisms, that he was a Master of all the Elegance and Delicacy of his Native Tongue.

THE Truth of it is, there is nothing more absurd than for a Man to set up for a Critic, without a good Insight into all the Parts of Learning; whereas many of those who have endeavoured to signalize themselves by Works of this Nature among our *English* Writers, are not only defective in the above-mentioned Particulars, but plainly discover by the Phrases which they make use of, and by their confused way of thinking, that they are not acquainted with the most common, and ordinary Systems of Arts and Sciences. A few general Rules extracted out of the *French* Authors, with a certain Cant of Words, has sometimes set up an illiterate heavy Writer for a most judicious and formidable Critic.

ONE great Mark, by which you may discover a Critic who has neither Taste nor Learning, is  
 C 2 this,

this, that he seldom ventures to praise any Passage in an Author which has not been before received and applauded by the Public, and that his Criticism turns wholly upon little Faults and Errors. This Part of a Critic is so very easy to succeed in, that we find every ordinary Reader, upon the publishing of a new Poem, has Wit and Ill-nature enough to turn several Passages of it into Ridicule, and very often in the right Place. This Mr. Dryden has very agreeably remarked in those two celebrated Lines,

*Errors, like Straws, upon the Surface flow;  
He who would search for Pearls must dive below.*

A true Critic ought to dwell rather upon Excellencies than Imperfections, to discover the concealed Beauties of a Writer, and communicate to the World such Things as are worth their Observation. The most exquisite Words and finest Strokes of an Author are those which very often appear the most doubtful and exceptionable, to a Man who wants a Relish for polite Learning; and they are these, which a sour undistinguishing Critic generally attacks with the greatest Violence. Tully observes, that it is very easy to brand or fix a Mark upon what he calls *Verbum ardens*, or, as it may be rendered into English, a glowing bold Expression, and to turn it into Ridicule by a cold ill-natured Criticism. A little Wit is equally capable of exposing a Beauty, and of aggravating a Fault, and though such a Treatment of an Author naturally produces Indignation in the Mind of an understanding Reader, it has however its Effect among the Generality of those whose Hands it falls into, the Rabble of Mankind being very apt to think that every thing which is laughed at with any Mixture of Wit, is ridiculous in itself.

SUCH a Mirth as this, is always unseasonable in a Critic, as it rather prejudices the Reader than convinces him, and is capable of making a Beauty,  
as

as well as a Blemish, the Subject of Derision. A Man, who cannot write with Wit on a proper Subject, is dull and stupid, but one who shews it in an improper Place, is as impertinent and absurd. Besides, a Man who has the Gift of Ridicule, is apt to find fault with any thing that gives him an Opportunity of exerting his beloved Talent, and very often censures a Passage, not because there is any Fault in it, but because he can be merry upon it. Such Kinds of Pleasantry are very unfair and disingenuous in Works of Criticism, in which the greatest Masters, both ancient and modern, have always appeared with a serious and instructive Air.

AS I intend in my next Paper to shew the Defects in *Milton's Paradise Lost*, I thought fit to premise these few Particulars, to the end that the Reader may know I enter upon it, as on a very ungrateful Work, and that I shall just point at the Imperfections, without endeavouring to inflame them with Ridicule. I must also observe with *Longinus*, that the Productions of a great Genius, with many Lapses and Inadvertencies, are infinitely preferable to the Works of an inferior Kind of Author, which are scrupulously exact and conformable to all the Rules of correct Writing.

I shall conclude my Paper with a Story out of *Boccacchini*, which sufficiently shews us the Opinion that judicious Author entertained of the Sort of Critics I have been here mentioning. A famous Critic, says he, having gathered together all the Faults of an eminent Poet, made a Present of them to *Apollo*; who received them very graciously, and resolved to make the Author a suitable Return for the Trouble he had been at in collecting them. In order to this, he set before him a Sack of Wheat, as it had been just threshed out of the Sheaf. He then bid him pick out the Chaff from among the Corn, and lay it aside by itself. The Critic applied himself to the Task with great Industry and Pleasure, and, after having made the due Separation, was presented by *Apollo* with the Chaff for his Pains.



## SPECTATOR, N° 297.

————— *velut si*  
*Egregio infersos reprendas corpore nœvos.*

HOR.

*As perfect Beauties often have a Mole.*

CREECH.

AFTER what I have said in my last *Saturday's* Paper, I shall enter on the Subject of this without further Preface, and remark the several Defects which appear in the Fable, the Characters, the Sentiments, and the Language of *Milton's Paradise Lost*; not doubting but the Reader will pardon me, if I alledge at the same time whatever may be said for the Extenuation of such Defects. The first Imperfection which I shall observe in the Fable, is, that the Event of it is unhappy.

THE Fable of every Poem, is, according to *Aristotle's* Division, either *Simple* or *Implex*. It is called Simple when there is no Change of Fortune in it, Implex when the Fortune of the chief Actor changes from Bad to Good, or from Good to Bad. The Implex Fable is thought the most perfect; I suppose, because it is most proper to stir up the Passions of the Reader, and surprize him with a greater Variety of Accidents.

THE Implex Fable is therefore of two Kinds; in the first the chief Actor makes his way through a long Series of Dangers and Difficulties, 'till he arrives at Honour and Prosperity, as we see in the Story of *Ulysses*. In the second, the chief Actor in the Poem falls from some eminent Pitch of Honour and Prosperity, into Misery and Disgrace. Thus we see *Adam* and *Eve* sinking from a State of Innocence and Happiness, into the most abject Condition of Sin and Sorrow.

THE

THE most taking Tragedies among the Antients were built on this last Sort of Implex Fable, particularly the Tragedy of *OEdipus*, which proceeds upon a Story, if we may believe *Aristotle*, the most proper for Tragedy that could be invented by the Wit of Man. I have taken some Pains in a former Paper to shew, that this Kind of Implex Fable, wherein the Event is unhappy, is more apt to affect an Audience than that of the first Kind; notwithstanding many excellent Pieces among the Antients, as well as most of those which have been written of late Years in our own Country, are raised upon contrary Plans. I must however own, that I think this Kind of Fable, which is the most perfect in Tragedy, is not so proper for an Heroic Poem.

MILTON seems to have been sensible of this Imperfection in his Fable, and has therefore endeavoured to cure it by several Expedients; - particularly by the Mortification which the great Adversary of Mankind meets with upon his Return to the Assembly of Infernal Spirits, as it is described in a beautiful Passage of the tenth Book; and likewise by the Vision wherein *Adam* at the Close of the Poem sees his Offspring triumphing over his great Enemy, and himself restored to a happier *Paradise* than that from which he fell.

THERE is another Objection against *Milton's* Fable, which is indeed almost the same with the former, though placed in a different Light, namely, That the Hero in the *Paradise Lost* is unsuccessful, and by no Means a Match for his Enemies. This gave Occasion to Mr. *Dryden's* Reflexion, that the Devil was in reality *Milton's* Hero. I think I have obviated this Objection in my first Paper. The *Paradise Lost* is an Epic or a Narrative Poem, and he that looks for an Hero in it, searches for that which *Milton* never intended; but if he will needs fix the Name of an Hero upon any Person in it, 'tis certainly the *Messiah* who is the Hero, both in the Principal Action.

and in the chief Episodes. Paganism could not furnish out a real Action for a Fable greater than that of the *Iliad* or *Æneid*, and therefore an Heathen could not form a higher Notion of a Poem than one of that Kind which they call an Heroic. Whether *Milton's* is not of a sublimer Nature I will not presume to determine: It is sufficient, that I shew there is in the *Paradise Lost* all the Greatness of Plan, Regularity of Design, and masterly Beauties which we discover in *Homer* and *Virgil*.

I must in the next Place observe, that *Milton* has interwoven in the Texture of his Fable some Particulars which do not seem to have Probability enough for an Epic Poem, particularly in the Actions which he ascribes to *Sin* and *Death*, and the Picture which he draws of the *Limbo of Vanity*, with other Passages in the second Book. Such Allegories rather favour of the Spirit of *Spenser* and *Ariosto*, than of *Homer* and *Virgil*.

IN the Structure of his Poem he has likewise admitted too many Digressions. It is finely observed by *Aristotle*, that the Author of an Heroic Poem should seldom speak himself, but throw as much of his Work as he can into the Mouths of those who are his principal Actors. *Aristotle* has given no Reason for this Precept; but I presume it is because the Mind of the Reader is more awed and elevated when he hears *Æneas* or *Achilles* speak, than when *Virgil* or *Homer* talk in their own Persons. Besides that assuming the Character of an eminent Man is apt to fire the Imagination, and raise the Ideas of the Author. *Tully* tells us, mentioning his Dialogue of Old-age, in which *Cato* is the chief Speaker, that upon a Review of it he was agreeably imposed upon, and fancied that it was *Cato*, and not he himself, who uttered his Thoughts on that Subject:

IF the Reader would be at the Pains to see how the Story of the *Iliad* and *Æneid* is delivered by those Persons who act in it, he will be surpris'd to find how little in either of these Poems proceeds from the

the Authors. *Milton* has, in the general Disposition of his Fable, very finely observed this great Rule; inso-much that there is scarce a third Part of it which comes from the Poet; the rest is spoken either by *Adam* and *Eve*, or by some Good or Evil Spirit who is engaged either in their Destruction or Defence.

FROM what has been here observed, it appears, that Digressions are by no means to be allowed of in an Epic Poem. If the Poet, even in the ordinary Course of his Narration, should speak as little as possible, he should certainly never let his Narration sleep for the sake of any Reflexions of his own. I have often observed, with a secret Admiration, that the longest Reflexion in the *Æneid* is in that Passage of the Tenth Book, where *Turnus* is represented as dressing himself in the Spoils of *Pallas*, whom he had slain. *Virgil* here lets his Fable stand still for the sake of the following Remark. *How is the Mind of Man ignorant of Futurity, and unable to bear prosperous Fortune with Moderation? The Time will come when Turnus shall wish that he had left the Body of Pallas untouched, and curse the Day on which he dressed himself in these Spoils.* As the great Event of the *Æneid*, and the Death of *Turnus*, whom *Æneas* slew, because he saw him adorned with the Spoils of *Pallas*, turns upon this Incident, *Virgil* went out of his Way to make this Reflexion upon it, without which so small a Circumstance might possibly have slipped out of his Reader's Memory. *Lucan*, who was an Injudicious Poet, lets drop his Story very frequently for the sake of his unnecessary Digressions, or his *Diverticula*, as *Scaliger* calls them. If he gives us an Account of the Prodigies which preceded the Civil War, he declaims upon the Occasion, and shews how much happier it would be for Man, if he did not feel his evil Fortune before it comes to pass, and suffer not only by its real Weight, but by the Apprehension of it. *Milton's* Complaint for his Blindness, his Panegyric on Marriage, his Reflexions on *Adam* and *Eve's* going naked, of the Angels eat-



ing, and several other Passages in his Poem, are liable to the same Exception, though I must confess there is so great a Beauty in these very Digressions that I would not wish them out of his Poem.

I have, in a former Paper, spoken of the *Characters of Milton's Paradise Lost*, and declared my Opinion, as to the Allegorical Persons who are introduced in it.

If we look unto the *Sentiments*, I think they are sometimes defective under the following Heads; First, as there are several of them too much pointed, and some that degenerate even into Puns. Of this last Kind, I am afraid, is that in the First Book, where, speaking of the Pigmies, he calls them

————— *The small Infantry*  
*Warr'd on by Cranes* —————

ANOTHER Blemish that appears in some of his Thoughts, is his frequent Allusion to Heathen Fables, which are not certainly of a Piece with the Divine Subject, of which he treats. I do not find fault with these Allusions, where the Poet himself represents them as fabulous, as he does in some Places, but where he mentions them as Truths and Matters of Fact. The Limits of my Paper will not give me leave to be particular in Instances of this Kind: The Reader will easily remark them in his Perusal of the Poem.

A Third Fault in his Sentiments, is an unnecessary Ostentation of Learning, which likewise occurs very frequently. It is certain, that both *Homer* and *Virgil* were Masters of all the Learning in their Times, but it shews itself in their Works after an indirect and concealed Manner. *Milton* seems ambitious of letting us know, by his Excursions on Free-will and Predestination, and his many Glances upon History, Astronomy, Geography and the like, as well as by the Terms and Phrases he sometimes makes use of, that he

he was acquainted with the whole Circle of Arts and Sciences.

IF, in the last Place, we consider the *Language* of this great Poet, we must allow what I have hinted in a former Paper, that it is often too much laboured, and sometimes obscured by old Words, Transpositions, and Foreign Idioms. *Seneca's* Objection to the Stile of a great Author, *Riget ejus oratio, nihil in ea placidum, nihil lenè*, is what many Critics make to *Milton*: As I cannot wholly refute it, so I have already apologized for it in another Paper; to which I may further add, that *Milton's* Sentiments and Ideas were so wonderfully sublime, that it would have been impossible for him to have represented them in their full Strength and Beauty, without having Recourse to these Foreign Assistances. Our Language sunk under him, and was unequal to that Greatness of Soul, which furnished him with such glorious Conceptions.

A second Fault in his Language is, that he often affects a kind of Jingle in his Words, as in the following Passages, and many others.

*And brought into the World a World of Woe.*

————— *Begirt th' Almighty Throne*

*Beseeching or besieging* —————

*This tempted our Attempt* —————

*At one slight Bound high overleapt all Bound.*

I know there are Figures of this Kind of Speech, that some of the greatest Ancients have been guilty of it, and that *Aristotle* himself has given it a Place in his Rhetoric among the Beauties of that Art. But as it is in itself poor and trifling, it is, I think, at present universally exploded by all the Masters of polite Writing.

THE last Fault which I shall take notice of in *Milton's* Stile, is the frequent Use of what the Learned call *Technical Words*, or Terms of Art. It is one of the greatest Beauties of Poetry, to make hard Things in-

telligible, and to deliver what is abstruse of itself in such easy Language as may be understood by ordinary Readers: Besides, that the Knowledge of a Poet should rather seem born with him, or inspired, than drawn from Books and Systems. I have often wondered, how Mr. *Dryden* could translate a Passage out of *Virgil*, after the following Manner.

*Tack to the Larboard, and stand off to Sea,  
Veer Star-board Sea and Land.*————

*Milton* makes use of *Larboard* in the same Manner. When he is upon Building, he mentions *Doric Pillars, Pilasters, Cornice, Freeze, Architrave*. When he talks of Heavenly Bodies, you meet with *Ecliptic* and *Eccentric*, the *Trepidation*, *Stars dropping from the Zenith*, *Rays culminating from the Equator*. To which might be added many Instances of the like Kind in several other Arts and Sciences.

I shall in my next Papers give an Account of the many particular Beauties in *Milton*, which would have been too long to insert under those general Heads I have already treated of, and with which I intend to conclude this Piece of Criticism.





## SPECTATOR, N° 303.

———*Volet hæc sub luce videri,  
Judicis argutum quæ non formidat acumen.* Hor.

———*Some chuse the clearest Light,  
And boldly challenge the most piercing Eye.* Roscom.

I Have seen in the Works of a modern Philosopher, a Map of the Spots in the Sun. My last Paper of the Faults and Blemishes in *Milton's Paradise Lost*, may be considered as a Piece of the same Nature. To pursue the Allusion: As it is observed, that among the bright Parts of the luminous Body above-mentioned, there are some which glow more intensely, and dart a stronger Light than others; so, notwithstanding I have already shewn *Milton's* Poem to be very beautiful in general, I shall now proceed to take notice of such Beauties as appear to me more exquisite than the rest. *Milton* has proposed the Subject of his Poem in the following Verses.

*Of Man's first disobedience, and the fruit  
Of that forbidden tree, whose mortal taste  
Brought death into the world and all our woe,  
With Loss of Eden, 'till one greater Man  
Restore us, and regain the blissful Seat,  
Sing Heav'nly Muse———*

THESE Lines are perhaps as plain, simple and unadorned as any of the whole Poem, in which Particular the Author has conformed himself to the Example of *Homer*, and the Precept of *Horace*.

HIS Invocation to a Work which turns in a great Measure upon the Creation of the World, is very properly

perly made to the Muse who inspired *Moses* in those Books from whence our Author drew his Subject, and to the Holy Spirit who is therein represented as operating after a particular Manner in the first Production of Nature. This whole Exordium rises very happily into noble Language and Sentiment, as I think the Transition to the Fable is exquisitely beautiful and natural.

THE Nine-days Astonishment, in which the Angels lay entranced after their dreadful Overthrow and Fall from Heaven, before they could recover either the Use of Thought or Speech, is a noble *Vid. Hesiod. Circumstance*, and very finely imagined.

The Division of Hell into Seas of Fire, and into firm Ground impregnated with the same furious Element, with that particular Circumstance of the Exclusion of *Hope* from those infernal Regions, are Instances of the same great and fruitful Invention.

THE Thoughts in the first Speech and Description of *Satan*, who is one of the principal Actors in this Poem, are wonderfully proper to give us a full Idea of him. His Pride, Envy and Revenge, Obstinacy, Despair and Impenitence, are all of them very artfully interwoven. In short, his first Speech is a Complication of all those Passions which discover themselves separately in several other of his Speeches in the Poem. The whole Part of this great Enemy of Mankind is filled with such Incidents as are very apt to raise and terrify the Reader's Imagination. Of this Nature, in the Book now before us, is his being the first that awakens out of the general Trance, with his Posture on the burning Lake, his rising from it, and the Description of his Shield and Spear.

*Thus Satan talking to his nearest mate,  
With head up-lift above the wave, and eyes  
That sparkling blaz'd, his other parts beside  
Prone on the Flood, extended long and large,*

*Lay flaring many a rood———  
 Fortwith upright he rears from off the pool  
 His mighty Stature; on each hand the flames  
 Driv'n backwards slope their pointing Spires, and row'd  
 In Billows leave i'th' midst a horrid vale.  
 Then with expanded wings he steers his flight  
 Aloft, incumbent on the dusky Air  
 That felt unusual weight———*

*———His pond'rous Shield,  
 Ethereal Temper, massy, large and round,  
 Behind him cast; the broad Circumference  
 Hung on his Shoulders like the Moon, whose orb  
 Thro' Optic Glass the Tuscan Artists view  
 At Ev'ning from the top of Fesole,  
 Or in Valderno to descry new Lands,  
 Rivers or Mountains on her spotty Globe.  
 His Spear to equal which the tallest pine  
 Hewn on Norwegian Hills to be the Mast  
 Of some great Ammiral, were but a wand,  
 He walk'd with to support uneasy Steps  
 Over the burning Marl———*

TO which we may add his Call to the fallen  
 Angels that lay plunged and stupified in the Sea of  
 Fire.

*He call'd so loud, that all the hollow deep  
 Of Hell resounded———*

But there is no single Passage in the whole  
 Poem worked up to a greater Sublimity, than that  
 wherein his Person is described in those celebrated  
 Lines.

*———He, above the rest  
 In Shape and Gesture proudly eminent,  
 Stood like a Tower, &c.*

HIS Sentiments are every way answerable to his Character, and suitable to a created Being of the most exalted and most depraved Nature. Such is that in which he takes Possession of his Place of Torments.

—————*Hail Horrors, hail  
Infernal World, and thou profoundest Hell  
Receive thy new Possessor, one who brings  
A Mind not to be chang'd by Place or time.*

And afterwards,

—————*Here at least  
We shall be free; th' Almighty hath not built  
Here for his Envy, will not drive us hence :  
Here we may reign secure, and in my choice  
To reign is worth ambition, tho' in Hell :  
Better to reign in Hell, than serve in Heaven.*

AMIDST those Impieties which this Enraged Spirit utters in other Places of the Poem, the Author has taken care to introduce none that is not big with Absurdity, and incapable of shocking a Religious Reader ; his Words, as the Poet describes them, bearing only a *Simblance of Worth, not Substance*. He is likewise with great Art described as owning his Adversary to be Almighty. Whatever perverse Interpretation he puts on the Justice, Mercy, and other Attributes of the Supreme Being, he frequently confesses his Omnipotence, that being the Perfection he was forced to allow him, and the only Consideration which could support his Pride under the Shame of his Defeat.

NOR must I here omit that beautiful Circumstance of his bursting out in Tears, upon his Survey of those innumerable Spirits whom he had involved in the same Guilt and Ruin with himself.

—————*He* •

—————*He now prepared*

*To speak; whereat their doubled Ranks they bend  
From Wing to Wing, and half inclose him round  
With all his Peers: Attention held them mute.  
Thrice he assay'd, and thrice in spite of Scorn  
Tears, such as Angels weep, burst forth —————*

THE Catalogue of Evil Spirits has Abundance of Learning in it, and a very agreeable Turn of Poetry, which rises in a great measure from its describing the Places where they were worshipped, by those beautiful Marks of Rivers, so frequent among the antient Poets. The Author had doubtless in this Place *Homer's* Catalogue of Ships, and *Virgil's* List of Warriours in his view. The Characters of *Moloch* and *Belial* prepare the Reader's Mind for their respective Speeches and Behaviour in the second and sixth Book. The Account of *Thammuz* is finely romantic, and suitable to what we read among the Antients of the Worship which was paid to that Idol.

—————*Thammuz came next behind,  
Whose annual Wound in Lebanon allur'd  
The Syrian Damsels to lament his fate,  
In am'rous Ditties all a Summer's day,  
While smooth Adonis from his native Rock  
Ran purple to the Sea, suppos'd with Blood  
Of Thammuz yearly wounded: the Love-tale  
Infected Sion's Daughters with like Heat,  
Whose wanton passions in the sacred Porch  
Ezekiel saw, when by the Vision led  
His Eye survey'd the dark Idolatries.  
Of alienated Judah. —————*

THE Reader will pardon me if I insert as a Note on this beautiful Passage, the Account given us by the late ingenious Mr. Maundrell of this Antient Piece of Worship, and probably the first Occasion of such a Superstition.



perdition. ' We came to a fair large River—doubtless  
 ' the antient River *Adonis*, so famous for the Idolatrous  
 ' Rites performed here in Lamentation of *Adonis*. We  
 ' had the Fortune to see what may be supposed to be  
 ' the Occasion of that Opinion which *Lucian* relates,  
 ' concerning this River, *v. z.* That this Stream at cer-  
 ' tain Seasons of the Year, especially about the Feast of  
 ' *Adonis*, is of a bloody Colour; which the Heathens  
 ' looked upon as proceeding from a Kind of Sympathy  
 ' in the River for the Death of *Adonis*, who was killed  
 ' by a wild Boar in the Mountains, out of which this  
 ' Stream rises. Something like this we saw actually  
 ' come to pass; for the Water was stained to a surpris-  
 ' ing Redness; and, as we observed in travelling, had  
 ' discoloured the Sea a great way into a reddish Hue,  
 ' occasioned doubtless by a sort of Minium, or red  
 ' Earth, washed into the River by the Violence of the  
 ' Rain, and not by any Stain from *Adonis's* Blood.'

THE Passage in the Catalogue, explaining the man-  
 ner how Spirits transform themselves by Contraction, or  
 Enlargement of their Dimensions, is introduced with  
 great Judgment, to make way for several surprizing  
 Accidents in the Sequel of the Poem. There follows  
 one, at the very End of the First Book, which is what  
 the *French* Critics call *Marvellous*, but at the same  
 Time *probable* by reason of the Passage last mentioned.

As soon as the Infernal Palace is finished, we are told  
 the Multitude and Rabble of Spirits immediately shrunk  
 themselves into a small Compass, that there might be  
 Room for such a numberless Assembly in this capacious  
 Hall. But it is the Poet's Refinement upon this  
 Thought, which I most admire, and which is indeed  
 very noble in itself. For he tells us, that notwithstanding  
 the vulgar, among the fallen Spirits, contracted  
 their Forms, those of the first Rank and Dignity still  
 preserved their natural Dimensions.

*Thus incorporeal Spirits to smallest Forms  
 Reduc'd their Shapes immense; and were at large*

*Though*

*Though without Number still amidst the Hall,  
Of that infernal Court. But far within,  
And in their own Dimensions like themselves,  
The great Seraphic Lords and Cherubim,  
In close recess and secret conclave sate,  
A thousand Demy-Gods on Golden Seats,  
Frequent and full——*

THE Character of Mammon, and the Description of the Pandæmonium, are full of Beauties.

THERE are several other Strokes in the First Book wonderfully poetical, and Instances of that Sublime Genius so peculiar to the Author. Such is the Description of *Azazel's* Stature, and the Infernal Standard, which he unfurls; as also of that ghastly Light, by which the Fiends appear to one another in their Place of Torments.

*The Seat of Desolation, void of Light,  
Save what the glimm'ring of those livid Flames  
Casts pale and dreadful——*

THE Shout of the whole Host of fallen Angels when drawn up in Battle Array :

*——The Universal Host up sent  
A Shout that tore Hell's Concave, and beyond  
Frighted the Reign of Chaos and old Night.*

THE Review which the Leader makes of his Infernal Army :

*——He thro' the armed files  
Darts his experienc'd eye, and soon traverse  
The whole Battalion views, their Order due,  
Their Visages and Stature as of Gods,  
Their number last he sums, and now his Heart*

*Distends*

*Distends with pride, and hardning in his Strength  
Glories,———*

THE Flash of Light, which appeared upon the drawing of their Swords ;

*He spake ; and to confirm his Words outflow  
Millions of flaming Swords, drawn from the Thighs  
Of mighty Cherubim ; the sudden blaze  
Far round illumin'd Hell———*

THE sudden Production of the Pandæmonium ;

*A:ron out of the Earth a Fabric huge  
Rose like an Exhalation, with the Sound  
Of dulcet Symphonies and Voices sweet.*

THE artificial Illuminations made in it.

*———From the arched Roof,  
Pendent by subtle Magic, many a Row  
Of Starry Lamps and blazing Crests fed  
With Naphtha and Asphaltus, yielded Light  
As from a Sky———*

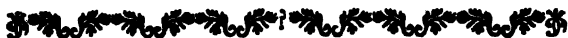
THERE are also several noble Similies and Allusions in the first Book of *Paradise Lost*. And here I must observe, that when *Milton* alludes. either to Things or Persons, he never quits his Simile till it rises to some very great Idea, which is often foreign to the Occasion that gave Birth to it. The Resemblance does not, perhaps, last above a line or two, but the Poet runs on with the Hint, till he has raised out of it some glorious Image or Sentiment, proper to inflame the Mind of the Reader, and to give it that sublime Kind of Entertainment, which is suitable to the Nature of an Heroic Poem. Those, who are acquainted

with *Homer's* and *Virgil's* Way of Writing, cannot but be pleased with this Kind of Structure in *Milton's* Similitudes. I am the more particular on this Head, because ignorant Readers, who have formed their Taste upon the quaint Similies, and little Turns of Wit, which are so much in Vogue among modern Poets, cannot relish these Beauties which are of a much higher Nature, and are therefore apt to censure *Milton's* Comparisons, in which they do not see any surprising Points of Likeness. Monsieur *Perrault* was a Man of this vitiated Relish, and for that very Reason has endeavoured to turn into Ridicule several of *Homer's* Similitudes, which he calls *Comparaisons à longue queue, Long-tail'd Comparisons*. I shall conclude this Paper on the First Book of *Milton* with the Answer which Monsieur *Boileau* makes to *Perrault* on this Occasion; 'Comparisons, says he, in Odes and Epic Poems, are not introduced only to illustrate and embellish the Discourse, but to amuse and relax the Mind of the Reader, by frequently disengaging him from too painful an Attention to the principal Subject, and by leading him into other agreeable Images. *Homer*, says he, excelled in this Particular, whose Comparisons abound with such Images of Nature as are proper to relieve and diversify his Subjects. He continually instructs the Reader, and makes him take notice, even in Objects which are every Day before our Eyes, of such Circumstances as we should not otherwise have observed. To this he adds, as a Maxim universally acknowledged, that it is not necessary in Poetry for the Points of the Comparison to correspond with one another exactly, but that a general Resemblance is sufficient, and that too much Nicety in this Particular favours of the Rhetorician and Epigrammatist.'

IN short, if we look into the Conduct of *Homer*, *Virgil* and *Milton*, as the great Fable is the Soul of each Poem, so to give their Works an agreeable Variety, their Episodes are so many short Fables, and their

Similies

Similies so many short Episodes, to which you may add, if you please, that their Metaphors are so many short Similies. If the Reader considers the Comparisons in the first Book of *Milton*, of the Sun in an Eclipse, of the sleeping *Leviathan*, of the Bees swarming about their Hive, of the fairy Dance, in the View wherein I have here placed them, he will easily discover the great Beauties that are in each of those passages.



## SPECTATOR, N° 309.

*Dí, quibus imperium est animarum, umbræque silentes,  
Et Chaos & Phlegethon, loca nocte silentia late ;  
Sit mihi fas audita loqui : sit numine vestro  
Pandere res altâ mente & caligine merjas.* Virg.

*Ye Realms, yet unreveal'd to human Sight,  
Ye Gods who rule the Regions of the Night ;  
Ye gliding Ghosts, permit me to relate  
The mystic Wonders of your silent State.* DRYDEN.

I Have before observed in general, that the Persons whom *Milton* introduces into his Poem always discover such Sentiments and Behaviour, as are in a peculiar Manner conformable to the respective Characters. Every Circumstance in their Speeches and Actions, is with great Justness and Delicacy adapted to the Persons who speak and act. As the Poet very much excels in this Consistency of his Characters, I shall beg leave to consider several Passages of the Second Book in this Light. That superior Greatness, and Mock-Majesty, which is ascribed to the Prince of the fallen Angels, is admirably preserved in the Beginning of this Book. His opening and closing the Debate ; his taking on himself that great Enterprize

at the Thought of which the whole infernal Assembly trembled; his encountering the hideous Phantom who guarded the Gates of Hell, and appeared to him in all his Terrors, are Instances of that proud and daring Mind which could not brook Submission even to Omnipotence.

*SATAN was now at hand, and from his Seat  
The Monster moving onward came as fast  
With horrid Strides. Hell trembled as he strode,  
Th' undaunted Fiend what this might be admir'd,  
Admir'd, not fear'd——*

THE same Boldness and Intrepidity of Behaviour discovers itself in the several Adventures which he meets with during his Passage through the Regions of unformed Matter, and particularly in his Address to those tremendous Powers who are described as presiding over it.

THE Part of *Moloch* is likewise in all its Circumstances full of that Fire and Fury, which distinguish this Spirit from the rest of the fallen Angels. He is described in the first Book as besmeared with the Blood of human Sacrifices, and delighted with the Tears of Parents and the Cries of Children. In the second Book he is marked out as the fiercest Spirit that fought in Heaven; and if we consider the Figure which he makes in the sixth Book, where the Battle of the Angels is described, we find it every way answerable to the same furious enraged Character.

*—— Where the might of Gabriel fought,  
And with fierce Ensigns pierc'd the deep array  
Of Moloc, furious King who him defy'd,  
And at his Chariot wheels to drag him bound  
Threaten'd, nor from the holy one of Heav'n  
Refrain'd his Tongue blasphemous; but anon*

*Down*

*Down cloven to the waste, with shatter'd arms  
And uncouth pain fled bellowing.————*

IT may be worth while to observe, that *Milton* has represented this violent impetuous Spirit, who is hurried on by such precipitate Passions, as the *first* that rises in that Assembly, to give his Opinion upon their present Posture of Affair. Accordingly he declares himself abruptly for War, and appears incensed at his Companions for losing so much Time as even to deliberate upon it. All his Sentiments are rash, audacious and desperate. Such is that of arming themselves with their Tortures, and turning their Punishments upon him who inflicted them.

—————No, let us rather chuse,  
Arm'd with Hell-flames and Fury, all at once  
O'er Heav'n's high tow'rs to force resistless Way,  
Turning our Tortures into horrid Arms  
Against the Tort'rer; when to meet the Noise  
Of his almighty engine he shall hear  
Infernal Thunder, and for Lightning see  
Black fire and horror, shot with equal Rage  
Among his Angels: and his Throne itself  
Mixt with Tartarean Sulphur, and strange Fire,  
His own invented Torments————

HIS preferring Annihilation to Shame or Misery is also highly suitable to his Character, as the Comfort he draws from their disturbing the Peace of Heaven, that if it be not Victory it is Revenge, is a Sentiment truly diabolical, and becoming the Bitterness of this implacable Spirit.

*BELIAL* is described, in the first Book, as the Idol of the lewd and luxurious. He is in the second Book, pursuant to that Description, characterised as timorous and slothful; and if we look into the sixth Book,

Book, we find him celebrated in the Battle of Angels for nothing but that Scoffing Speech which he makes to *Satan*, on their supposed Advantage over the Enemy. As his Appearance is uniform, and of a piece in these three several Views, we find his Sentiments in the infernal Assembly every way conformable to his Character. Such are his Apprehensions of a second Battle, his Horrors of Annihilation, his preferring to be miserable rather than *not to be*. I need not observe, that the Contrast of Thought in this Speech, and that which precedes it, gives an agreeable Variety to the Debate.

*MAMMON*'s Character is so fully drawn in the first Book, that the Poet adds nothing to it in the Second. We were before told, that he was the first who taught Mankind to ransack the Earth for Gold and Silver, and that he was the Architect of *Pandemonium*, or the infernal Palace, where the evil Spirits were to meet in Council. His Speech in this Book is every where suitable to so depraved a Character. How proper is that Reflexion of their being unable to taste the Happiness of Heaven, were they actually there, in the Mouth of one, who, while he was in Heaven, is said to have his Mind dazzled with the outward Poms and Glories of the Place, and to have been more intent on the Riches of the Pavement, than on the Beatific Vision. I shall also leave the Reader to judge how agreeable the following Sentiments are to the same Character.

————— *This deep World*

*Of Darknesh do we dread? How oft amidst  
Thick Cloud and dark doth Heav'n's all-ruling Sire  
Chuse to reside, his Glory unobscur'd,  
And with the Majesty of Darknesh round  
Covers his Throne; from whence deep Thunders roar  
Must'ring their Rage, and Heav'n resembles Hell?  
As he our Darknesh, cannot we his Light.*

D

*Imitate*



*Imitate when we please ? This desert Soil  
Wants not her bidden Lustre, Gems and Gold ;  
Nor want we Skill or Art from whence to raise  
Magnificence, and what can Heav'n shew more !*

**B E E L Z E B U B**, who is reckoned the second in Dignity that fell, and is, in the first Book, the second that awakens out of the Trance, and confers with *Satan* upon the Situation of their Affairs, maintains his Rank in the Book now before us. There is a wonderful Majesty described in his rising up to speak. He acts as a Kind of Moderator between the two opposite Parties, and proposes a third Undertaking which the whole Assembly gives into. The Motion he makes of detaching one of their Body in search of a new World is grounded upon a Project devised by *Satan*, and cursorily proposed by him in the following Lines of the first Book.

*Space may produce new Worlds, whereof so rise  
There went a Fame in Heav'n, that he ere long  
Intended to create, and therein plant  
A Generation, whom his choice regard  
Should favour equal to the Sons of Heav'n :  
Thither, if but to pry, shall be perhaps  
Our first Eruption, thither or elsewhere :  
For this infernal Pit shall never hold  
Celestial Spirits in bondage, nor th' Abyss  
Long under Darkness cover. But these Thoughts  
Full Counsel must mature : —————*

IT is on this Project that *Beelzebub* grounds his Proposal.

————— *What if we find  
Some easier Enterprize ? There is a Place  
( If antient and prophetic Fame in Heav'n*

*Err not) another World, the happy Seat  
Of some new Race call'd MAN, about this Time  
To be created like to us, though less  
In Power and Excellence, but favour'd more  
Of him who rules above; so was his Will  
Pronounc'd among the Gods, and by an Oath,  
That shook Heav'n's whole Circumference, confirm'd.*

THE Reader may observe how just it was, not to omit in the first Book the Project upon which the whole Poem turns: As also that the Prince of the fallen Angels was the only proper Person to give it Birth, and that the next to him in Dignity was the fittest to second and support it.

THERE is besides, I think, something wonderfully beautiful, and very apt to affect the Reader's Imagination, in this antient Prophecy or Report in Heaven, concerning the Creation of Man. Nothing could shew more the Dignity of the Species, than this Tradition which ran of them before their Existence. They are represented to have been the Talk of Heaven, before they were created. *Virgil*, in compliment to the *Roman Commonwealth*, makes the Heroes of it appear in their State of Pre-existence; but *Milton* does a far greater Honour to Mankind in general, as he gives us a Glimpse of them even before they are in Being.

THE rising of this great Assembly is described in a very sublime and poetical Manner.

*Their rising all at once was as the Sound  
Of Thunder heard remote——*

THE Diversions of the fallen Angels, with the particular Account of their Place of Habitation, are described with great Pregnancy of Thought, and Copiousness of Invention. The Diversions are every way suitable to Beings who had nothing left them but Strength and Knowledge misapplied. Such are their Contention

tions at the Race, and in Feats of Arms, with their Entertainment in the following Lines.

*Others, with vast Typhæan Rage more fell,  
Rend up both Rocks and Hills, and ride the Air  
In Whirlwind; Hell scarce holds the wild Uproar.*

THEIR Music is employed in celebrating their own criminal Exploits, and their Discourse in founding the unfathomable Depths of Fate, Free will, and Foreknowledge.

THE several Circumstances in the Description of Hell are finely imagined; as the four Rivers which disgorge themselves into the Sea of Fire, the Extremes of Cold and Heat, and the River of Oblivion. The monstrous Animals produced in that infernal World are represented by a single Line, which gives us a more horrid Idea of them, than a much longer Description would have done.

———*Nature breeds,*

*Perverse, all monstrous, all prodigious Things,  
Abominable, inutterable, and worse  
Than Fables yet have feign'd, or fear conceiv'd,  
Gorgons, and Hydra's, and Chimera's dire.*

THIS Episode of the fallen Spirits and their Place of Habitation, comes in very happily to unbend the Mind of the Reader from its Attention to the Debate. An ordinary Poet would indeed have spun out so many Circumstances to a great Length, and by that Means have weakned, instead of illustrated, the principal Fable.

THE Flight of *Satan* to the Gates of Hell is finely imaged.

I have already declared my Opinion of the Allegory concerning *Sin* and *Death*, which is however a very finished Piece in its Kind, when it is not considered as a  
Part

Part of an Epic Poem. The Genealogy of the several Persons is contrived with great Delicacy. *Sin* is the Daughter of *Satan*, and *Death* the Offspring of *Sin*. The incestuous Mixture between *Sin* and *Death* produces those Monsters and Hell-hounds which from Time to Time enter into their Mother, and tear the Bowels of her who gave them Birth. These are the Terrors of an evil Conscience, and the proper Fruits of *Sin*, which naturally rise from the Apprehensions of *Death*. This last beautiful Moral is, I think, clearly intimated in the Speech of *Sin*, where complaining of this her dreadful Issue, she adds,

Before mine Eyes in Opposition fits,  
Grim *Death* thy Son and Foe who sets them on.  
*And me his Parent would full soon devour*  
*For want of other Prey, but that he knows*  
*His End with mine involv'd——*

I need not mention to the Reader the beautiful Circumstance in the last Part of this Quotation. He will likewise observe how naturally the three Persons concerned in this Allegory are tempted by one common Interest to enter into a Confederacy together, and how properly *Sin* is made the Portress of Hell, and the only Being that can open the Gates to that World of Tortures.

THE descriptive Part of this Allegory is likewise very strong, and full of sublime Ideas. The Figure of *Death*, the Regal Crown upon his Head, his Menace of *Satan*, his advancing to the Combat, the Outcry at his Birth, are Circumstances too noble to be past over in Silence, and extremely suitable to this *King of Terrors*. I need not mention the Justness of Thought which is observed in the Generation of these several Symbolical Persons, that *Sin* was produced upon the first Revolt of *Satan*, that *Death* appeared soon after he was cast into Hell, and that the Terrors of Con-

science were conceived at the Gate of this Place of Torments. The Description of the Gates is very Poetical, as the opening of them is full of *Milton's* Spirit.

—On a sudden open fly

*With impetuous Recoil and jarring Sound  
Th' infernal Doors, and on their Hinges grate  
Harsh Thunder, that the lowest Bottom shook  
Of Erebus. She open'd, but to shut*

*Excell'd her Power; the Gates wide open flood,  
That with extended Wings a banner'd Host  
Under spread Ensigns marching might pass through  
With Horse and Chariots rank'd in loose Array;  
So wide they stood, and like a Furnace Mouth  
Cast forth redounding Smoke and ruddy Flame.*

IN *Satan's* Voyage through the Chaos there are several imaginary Persons described, as residing in that immense Waste of Matter. This may perhaps be conformable to the taste of those Critics who are pleased with nothing in a Poet which has not Life and Manners ascribed to it; but for my own Part, I am pleased most with those Passages in this Description which carry in them a greater Measure of Probability, and are such as might possibly have happened. Of this Kind is his first mounting in the Smoke that rises from the infernal Pit, his falling into a Cloud of Nitre, and the like combustible Materials, that by their Explosion still hurried him forward in his Voyage; his springing upward like a Pyramid of Fire, with his laborious Passage through that Confusion of Element, which the Poet calls

*The Womb of Nature, and perhaps her Grave.*

THE Glimmering Light which shot into the *Chaos* from the utmost Verge of the Creation, with the distant Discovery of the Earth that hung close by the Moon, are wonderfully beautiful and poetical.

SPECTATOR, N<sup>o</sup> 315.

*Nec deus interfit, nisi dignus vindice nodus  
Inciderit*———

HOR.

*Never presume to make a God appear,  
But for a Business worthy of a God.* ROSCOMMON.

**H**ORACE advises a Poet to consider thoroughly the Nature and Force of his Genius. *Milton* seems to have known perfectly well wherein his Strength lay, and has therefore chose a Subject entirely conformable to those Talents of which he was Master. As his Genius was wonderfully turned to the Sublime, his Subject is the noblest that could have entred into the Thoughts of Man. Every thing that is truly great and astonishing, has a Place in it. The whole System of the intellectual World; the *Chaos*, and the Creation; Heaven, Earth, and Hell; enter into the Constitution of his Poem.

HAVING in the First and Second Book represented the Infernal World with all its Horrors, the Thread of his Fable naturally leads him into the opposite Regions of Bliss and Glory.

IF *Milton's* Majesty forsakes him any where, it is in those Parts of his Poem where the Divine Persons are introduced as Speakers. One may, I think, observe that the Author proceeds with a kind of Fear and Trembling, whilst he describes the Sentiments of the Almighty. He dares not give his Imagination its full Play, but chuses to confine himself to such Thoughts as are drawn from the Books of the most Orthodox Divines, and to such Expressions as may be met with in Scripture. The Beauties, therefore, which we are

to look for in these Speeches, are not of a Poetical Nature, nor so proper to fill the Mind with Sentiments of Grandeur, as with Thoughts of Devotion. The Passions, which they are designed to raise, are a Divine Love and Religious Fear. The particular Beauty of the Speeches in the Third Book, consists in that Shortness and Perspicuity of Style, in which the Poet has couched the greatest Mysteries of Christianity, and drawn together, in a regular Scheme, the whole Dispensation of Providence with respect to Man. He has represented all the abstruse Doctrines of Predestination, Free-will and Grace, as also the great Points of Incarnation and Redemption (which naturally grow up in a Poem that treats of the Fall of Man) with great Energy of Expression, and in a clearer and stronger Light than I ever met with in any other Writer. As these Points are dry in themselves to the Generality of Readers, the concise and clear Manner in which he has treated them is very much to be admired, as is likewise that particular Art which he has made use of, in the interspersing of all those Graces of Poetry, which the Subject was capable of receiving.

THE Survey of the whole Creation, and of every thing that is transacted in it, is a Prospect worthy of Omniscience; and as much above that in which *Virgil* has drawn his *Jupiter*, as the Christian Idea of the Supreme Being is more Rational and Sublime than that of the Heathens. The particular Objects on which he is described to have cast his Eye, are represented in the most beautiful and lively Manner.

*Now had th' Almighty Father from above,  
From the pure Empyrean where he sits  
High-thron'd above all Height, bent down his Eye,  
His own Works and their Works at once to view.  
About him all the Sanctities of Heav'n  
Stood thick as Stars, and from his Sight receiv'd  
Beatitude past utterance: On his Right*

*The*

*The radiant Image of his Glory sat,  
 His only Son; On Earth he first beheld  
 Our two first Parents, yet the only two  
 Of Mankind, in the happy Garden plac'd,  
 Reaping immortal Fruits of Joy and Love,  
 Uninterrupted Joy, unrival'd Love,  
 In blissful Solitude; he then survey'd  
 Hell and the Gulf between, and Satan there  
 Coasting the Wall of Heav'n on this side Night  
 In the dun Air sublime, and ready now  
 To swoop with wearied Wings and willing Feet.  
 On the bare Outside of this World, that seem'd  
 Firm Land imbosom'd without Firmament,  
 Uncertain which, in Ocean or in Air.  
 Him God beholding from his Prospect high,  
 Wherein past, present, future he beholds,  
 Thus to his only Son foreseeing spake.*

SATAN's Approach to the Confines of the Creation is finely imaged in the Beginning of the Speech, which immediately follows. The Effects of this Speech in the blessed Spirits, and in the Divine Person to whom it was address'd, cannot but fill the Mind of the Reader with a secret Pleasure and Complacency.

*Thus while God spake, ambrosial Fragrance fill'd  
 All Heav'n, and in the blessed Spirits elect  
 Sense of new Joy ineffable diffus'd!  
 Beyond compare the Son of God was seen  
 Most glorious, in him all his Father shone  
 Substantially express'd; and in his Face  
 Divine Compassion visibly appear'd,  
 Love without End, and without Measure Grace.*

I need not point out the Beauty of that Circumstance, wherein the whole Host of Angels are represented as



standing mute ; nor show how proper the Occasion was to produce such a Silence in Heaven. The Close of this Divine Colloquy, with the Hymn of Angels that follows upon it, are so wonderfully beautiful and poetical, that I should not forbear inserting the whole Passage, if the Bounds of my Paper would give me leave.

*No sooner had th' Almighty ceas'd, but all  
The Multitudes of Angels with a Shout,  
Loud as from Numbers without Number, sweet  
As from blest Voices ut'ring Joy, Heav'n rung  
With Jubilee, and loud Hosanna's fill'd  
Th' eternal Regions, &c. &c.——*

SATAN's Walk upon the Outside of the Universe, which at a distance appeared to him of a globular Form, but, upon his nearer Approach, looked like an unbounded Plain, is natural and noble. As his roaming upon the Frontiers of the Creation, between that Mass of Matter, which was wrought into a World, and that shapeless unformed Heap of Materials, which still lay in Chaos and Confusion, strikes the Imagination with something astonishingly great and wild. I have before spoken of the *Limbs of Vanity*, which the Poet places upon this outermost Surface of the Universe, and shall here explain myself more at large on that, and other Parts of the Poem, which are of the same shadowy Nature.

ARISTOTLE observes, that the Fable of an Epic Poem should abound in Circumstances that are both credible and astonishing ; or, as the *French* Critics chuse to phrase it, the Fable should be filled with the Probable and the Marvellous. This Rule is as fine and just as any in *Aristotle's* whole Art of Poetry.

IF the Fable is only probable, it differs nothing from a true History ; if it is only marvellous, it is no better than a Romance. The great Secret therefore of Heroic Poetry, is to relate such Circumstances as may produce in the Reader at the same time both Belief

lief and Astonishment. This is brought to pass in a *well chosen* Fable, by the Account of such Things as have really happened, or at least of such Things as have happened, according to the received Opinions of Mankind. *Milton's* Fable is a Master-piece of this Nature; as the War in Heaven, the Condition of the fallen Angels, the State of Innocence, the Temptation of the Serpent, and the Fall of Man, though they are very astonishing in themselves, are not only credible, but actual Points of Faith.

THE next Method of reconciling Miracles with Credibility, is by a happy Invention of the Poet; as in particular, when he introduces Agents of a superior Nature, who are capable of effecting what is wonderful, and what is not to be met with in the ordinary Course of Things. *Ulysses's* Ship being turned into a Rock, and *Æneas's* Fleet into a Shoal of Water-nymphs, tho' they are very surprising Accidents, are nevertheless probable, when we are told that they were the Gods who thus transformed them. It is this kind of Machinery which fills the Poems both of *Homer* and *Virgil* with such Circumstances as are wonderful, but not impossible, and so frequently produce in the Reader the most pleasing Passion that can rise in the Mind of Man, which is Admiration. If there be any Instance in the *Æneid* liable to Exception upon this Account, it is in the Beginning of the Third Book, where *Æneas* is represented as tearing up the Myrtle that dropped Blood. To qualify this wonderful Circumstance, *Polydorus* tells a Story from the Root of the Myrtle, that the barbarous Inhabitants of the Country having pierced him with Spears and Arrows, the Wood which was left in his Body took Root in his Wounds, and gave Birth to that bleeding Tree. This Circumstance seems to have the Marvellous without the Probable; because it is represented as proceeding from natural Causes, without the Interposition of any God, or rather supernatural Power capable of producing it: The Spears and Arrows grow of themselves, without so much as the modern Help of

an Enchantment. If we look into the Fiction of *Milton's* Fable, though we find it full of surprising Incidents, they are generally suited to our Notions of the Things and Persons described, and tempered with a due Measure of Probability. I must only make an Exception to the *Limbo of Vanity*, with his Episode of *Sin and Death*, and some of the imaginary Persons in his *Chaos*. These Passages are astonishing, but not credible; the Reader cannot so far impose upon himself as to see a Possibility in them; they are the Description of Dreams and Shadows, not of Things or Persons. I know that many Critics look upon the Stories of *Circe*, *Polypheme*, the *Sirens*, nay the whole *Odyssey* and *Iliad*, to be Allegories; but allowing this to be true, they are Fables, which, considering the Opinions of Mankind that prevailed in the Age of the Poets, might possibly have been according to the Letter. The Persons are such as might have acted what is ascribed to them, as the Circumstances, in which they are represented, might possibly have been Truths and Realities. This Appearance of Probability is so absolutely requisite in the greater Kinds of Poetry, that *Aristotle* observes, the ancient Tragic Writers made use of the Names of such great Men as had actually lived in the World, though the Tragedy proceeded upon Adventures they were never engaged in, on purpose to make the Subject more credible. In a Word, besides the hidden Meaning of an Epic Allegory, the plain literal Sense ought to appear probable. The Story should be such, as an ordinary Reader may acquiesce in, whatever natural, moral, or political Truth, may be discovered in it by Men of greater Penetration.

*SATAN*, after having long wandered upon the Surface, or outmost Wall of the Universe, discovers at last a wide Gap in it, which led into the Creation, and is described as the Opening through which the Angels pass to and fro into the lower World, upon their Errands to Mankind. His Sitting upon the Brink of this Passage, and taking a Survey of the whole Face of Nature,

ture, that appeared to him new and fresh in all its Beauties, with the Simile illustrating this Circumstance, fills the Mind of the Reader with as surprising and glorious an Idea as any that arises in the whole Poem. He looks down into that vast Hollow of the Universe with the Eye; or (as *Milton* calls it in his first Book) with the Ken of an Angel. He surveys all the Wonders in this immense Amphitheatre that lie between both the Poles of Heaven, and takes in at one View the whole Round of the Creation.

HIS Flight between the several Worlds that shined on every Side of him, with the particular Description of the Sun, are set forth in all the Wantonness of a luxuriant Imagination. His Shape, Speech and Behaviour, upon his transforming himself into an Angel of Light, are touched with exquisite Beauty. The Poet's Thought of directing *Satan* to the Sun, which in the vulgar Opinion of Mankind, is the most conspicuous Part of the Creation, and the placing in it an Angel, is a Circumstance very finely contrived, and the more adjusted to a Poetical Probability, as it was a received Doctrine among the most famous Philosophers, that every Orb had its *Intelligence*; and as an Apostle in Sacred Writ is said to have seen such an Angel in the Sun. In the Answer which this Angel returns to the disguised Evil Spirit, there is such a becoming Majesty, as is altogether suitable to a superior Being. The Part of it in which he represents himself as present at the Creation, is very noble in itself, and not only proper where it is introduced, but requisite to prepare the Reader for what follows in the Seventh Book.

*I saw when at his Word the formless Mass,  
This World's Material Mould, came to a Heap:  
Confusion heard his Voice, and Wild Uprour  
Stood rul'd, stood vast Infinitude confin'd;  
Till at his second bidding Darkness fled,  
Light shone, &c.*

IN the following Part of the Speech, he points out the Earth with such Circumstances, that the Reader can scarce forbear fancying himself employed on the same distant View of it.

*Look downward on the Globe, whose hither Side  
With Light from hence, tho' but reflected, shines;  
That Place is Earth, the Seat of Man, that Light  
His Day, &c.*

I must not conclude my Reflexions upon this third Book of *Paradise Lost*, without taking notice of that celebrated Complaint of *Milton* with which it opens, and which certainly deserves all the Praises that have been given it; tho', as I have before hinted, it may rather be looked upon as an Excrescence, than as an essential Part of the Poem. The same Observation might be applied to that beautiful Digression upon Hypocrisy, in the same Book.





## SPECTATOR, N° 321.

*Nec satis est pulchra esse poemata, dulcia suntu.* HOR.

*'Tis not enough a Poem's finely writ ;  
It must affect and captivate the Soul.*

THOSE who know how many Volumes have been written on the Poems of *Homer* and *Virgil*, will easily pardon the Length of my Discourse upon *Milton*. The *Paradise Lost* is looked upon, by the best Judges, as the greatest Production, or at least the noblest Work of Genius in our Language, and therefore deserves to be set before an *English* Reader in its full Beauty. For this Reason, though I have endeavoured to give a general Idea of its Graces and Imperfections in my six first Papers, I thought myself obliged to bestow one upon every Book in particular. The three first Books I have already dispatched, and am now entring upon the Fourth. I need not acquaint my Reader, that there are Multitudes of Beauties in this great Author, especially in the descriptive Parts of his Poem, which I have not touched upon ; it being my Intention to point out those only, which appear to me the most exquisite, or those which are not so obvious to ordinary Readers. Every one that has read the Critics, who have written upon the *Odyssey*, the *Iliad*, and the *Æneid*, knows very well, that though they agree in their Opinions of the great Beauties in those Poems, they have nevertheless each of them discovered several Master-strokes, which have escaped the Observation of the rest. In the same Manner, I question not, but any Writer, who shall treat of this Subject after me, may find several Beauties in *Mil-*

son, which I have not taken notice of. I must likewise observe, that as the greatest Masters of critical Learning differ from one another, as to some particular Points in an Epic Poem, I have not bound myself scrupulously to the Rules which any one of them has laid down upon that Art, but have taken the Liberty sometimes to join with one, and sometimes with another, and sometimes to differ from all of them, when I have thought that the Reason of the Thing was on my Side.

WE may consider the Beauties of the Fourth Book under three Heads. In the first are those Pictures of Still-life, which we meet with in the Descriptions of *Eden*, *Paradise*, *Adam's Bower*, &c. In the next are the Machines, which comprehend the Speeches and Behaviour of the good and bad Angels. In the last is the Conduct of *Adam* and *Eve*, who are the principal Actors in the Poem.

IN the Description of *Paradise*, the Poet has observed *Aristotle's* Rule of lavishing all the Ornaments of Diction on the weak unactive Parts of the Fable, which are not supported by the Beauty of Sentiments and Characters. Accordingly the Reader may observe, that the Expressions are more florid and elaborate in these Descriptions, than in most other Parts of the Poem. I must further add, that though the *Drawings* of Gardens, Rivers, Rainbows, and the like dead Pieces of Nature, are justly censured in an Heroic Poem, when they run out into an unnecessary Length; the Description of *Paradise* would have been faulty, had not the Poet been very particular in it, not only as it is the Scene of the principal Action, but as it is requisite to give us an Idea of that happiness from which our first Parents fell. The Plan of it is wonderfully beautiful, and formed upon the short Sketch which we have of it in Holy Writ. *Milton's* Exuberance of Imagination has poured forth such a Redundancy of Ornaments on this Seat of Happiness and Innocence, that it would be endless to point out each Particular.

I must

I must not quit this Head, without farther observing, that there is scarce a Speech of *Adam* or *Eve* in the whole Poem, wherein the Sentiments and Allusions are not taken from this their delightful Habitation. The Reader, during their whole Course of Action, always finds himself in the Walks of *Paradise*. In short, as the Critics have remarked, that in those Poems, wherein Shepherds are Actors, the Thoughts ought always to take a Tincture from the Woods, Fields and Rivers; so we may observe, that our first Parents seldom lose Sight of their happy Station in any Thing they speak or do; and, if the Reader will give me leave to use the Expression, that their Thoughts are always, *Paradisical*.

WE are in the next Place to consider the Machines of the Fourth Book. *Satan* being now within Prospect of *Eden*, and looking round upon the Glories of the Creation, is filled with Sentiments different from those which he discovered whilst he was in Hell. The Place inspires him with Thoughts more adapted to it: He reflects upon the happy Condition from whence he fell, and breaks forth into a Speech that is softened with several transient Touches of remorse and Self-accusation: But, at length, he confirms himself in Impenitence, and in his Design of drawing Men into his own State of Guilt and Misery. This Conflict of Passions is raised with a great deal of Art, as the Opening of his Speech to the Sun is very bold and noble.

*O thou that with surpassing Glory crown'd  
 Look'st from thy sole Dominion like the God  
 Of this new World, at whose Sight all the Stars  
 Hide their diminish'd Heads, to thee I call,  
 But with no friendly Voice; and add thy Name,  
 O Sun, to tell thee how I hate thy Beams,  
 That bring to my Remembrance from what State  
 I fell, how glorious once above thy Sphere.*

THIS



**T H I S** Speech, is, I think, the finest that is ascribed to *Satan* in the whole Poem. The Evil Spirit afterwards proceeds to make his Discoveries concerning our first Parents, and to learn after what Manner they may be best attacked. His bounding over the Walls of *Paradise*; his sitting in the Shape of a Cormorant upon the Tree of Life, which stood in the Center of it, and overtopped all the other Trees of the Garden; his alighting among the Herd of Animals, which are so beautifully represented as playing about *Adam* and *Eve*; together with his transforming himself into different Shapes, in order to hear their Conversation; are Circumstances that give an agreeable Surprise to the Reader, and devised with great Art, to connect that Series of Adventures, in which the Poet has engaged this great Artificer of Fraud.

**T H E** Thought of *Satan's* Transformation into a Cormorant, and placing himself on the Tree of Life, seems raised upon that Passage in the *Iliad*, where two Deities are described, as perching on the Top of an Oak in the Shape of Vultures.

**H I S** planting himself at the Ear of *Eve* under the Form of a Toad, in order to produce vain Dreams and Imaginations, is a Circumstance of the same Nature; as his starting up in his own Form is wonderfully fine, both in the literal Description, and in the Moral which is concealed under it. His Answer upon his being discovered, and demanded to give an Account of himself, is conformable to the Pride and Intrepidity of his Character.

*Know ye not then, said Satan, fill'd with Scorn,  
Know ye not me? ye knew me once no Mate  
For you, there sitting where you durst not fear;  
Not to know me argues yourselves unknown,  
The lowest of your Throng; —————*

**Z E P H O N's** Rebuke, with the Influence it had on *Satan*, is exquisitely graceful and moral. *Satan* is afterwards

afterwards led away to *Gabriel*, the chief of the guardian Angels, who kept Watch in *Paradise*. His disdainful Behaviour on this Occasion is so remarkable a Beauty, that the most ordinary Reader cannot but take notice of it. *Gabriel's* discovering his Approach at a Distance, is drawn with great Strength and Liveliness of Imagination.

*O Friends, I hear the Tread of nimble Feet  
Hast'ning this Way, and now by Glimpse discern  
Ithuriel and Zephon through the Shade ;  
And with them comes a third of regal Port,  
But faded Splendor wan ; who by his Gait  
And fierce Demeanour seems the Prince of Hell,  
Not likely to part hence without Contest ;  
Stand firm, for in his Look Defiance lours.*

THE Conference between *Gabriel* and *Satan* abounds with Sentiments proper for the Occasion, and suitable to the Persons of the two Speakers. *Satan's* cloathing himself with Terror, when he prepares for the Combat, is truly sublime, and at least equal to *Hammer's* Description of Discord, celebrated by *Longinus*, or to that of Fame in *Virgil*, who are both represented with their Feet standing upon the Earth, and their Heads reaching above the Clouds.

*While thus he spake, th' Angelic Squadron bright  
Turn'd fiery red, sharpening in mooned Horns  
Their Phalanx, and began to hem him round  
With ported Spears, &c.*

————— *On th' other Side, Satan alarm'd,  
Collecting all his Might dilated stood  
Like Teneriff or Atlas unremov'd.  
His Stature reach'd the Sky, and on his Crest  
Sat Horror plum'd ;*—————

I must here take notice, that *Milton* is every where full of Hints, and sometimes literal Translations, taken from the greatest of the *Greek* and *Latin* Poets. But this I may reserve for a Discourse by itself, because I would not break the Thread of these Speculations, that are designed for *English* Readers, with such Reflexions as would be of no Use but to the Learned.

I must however observe in this Place, that the breaking off the Combat between *Gabriel* and *Satan*, by the hanging out of the golden Scales in Heaven, is a Refinement upon *Homer's* Thought, who tells us, that before the Battle between *Hector* and *Achilles*, *Jupiter* weighed the Event of it in a Pair of Scales. The Reader may see the whole Passage in the 22d *Iliad*.

*VIRGIL*, before the last decisive Combat, describes *Jupiter* in the same Manner, as weighing the Fates of *Turnus* and *Aeneas*. *Milton*, though he fetched this beautiful Circumstance from the *Iliad* and *Aeneid*, does not only insert it as a poetical Embellishment, like the Authors above mentioned; but makes an artful Use of it for the proper carrying on of his Fable, and for the breaking off the Combat between the two Warriors, who were upon the point of engaging. To this we may further add, that *Milton* is the more justified in this Passage, as we find the same noble Allegory in Holy Writ, where a wicked Prince, some few Hours before he was assaulted and slain, is said to have been weighed in the Scales, and to have been found wanting.

I must here take notice, under the Head of the Machines, that *Uriel's* gliding down to the Earth upon a Sun-beam, with the Poet's Device to make him descend, as well in his Return to the Sun, as in his coming from it, is a Prettiness that might have been admired in a little fanciful Poet, but seems below the Genius of *Milton*. The Description of the Host of armed Angels walking their nightly Round in *Paradise*, is of another Spirit;

*So saying, on he led his radiant Files,  
Dazzling the Moon——*

as that Account of the Hymns, which our first Parents used to hear them sing in these their Midnight-Walks, is altogether divine; and inexpressibly amusing to the Imagination.

WE are, in the last Place, to consider the Parts which *Adam* and *Eve* act in the Fourth Book. The Description of them as they first appeared to *Satan*, is exquisitely drawn, and sufficient to make the fallen Angel gaze upon them with all that Astonishment, and those Emotions of Envy, in which he is represented.

*Two of far nobler Shape, erect and tall,  
God-like erect, with native Honour clad  
In naked Majesty seem'd Lords of all,  
And worthy seem'd; for in their Looks divine  
The Image of their glorious Maker shone,  
Truth, Wisdom, Sanctitude severe and pure;  
Severe, but in true filial Freedom plac'd:  
For Contemplation he and Valour form'd,  
For Softness she and sweet attractive Grace;  
He for God only, she for God in him:  
His fair large Front, and Eye sublime declar'd  
Absolute Rule, and Hyacinthin Locks  
Round from his parted Forelock manly hung  
Clustering, but not beneath his Shoulders broad;  
She as a Vail down to her slender Waist  
Her unadorned golden Tresses wore  
Dishevel'd, but in wanton Ringlets wav'd.  
So pass'd they naked on, nor shun'd the Sight  
Of God or Angel, for they thought no ill:  
So Hand in Hand they pass'd, the loveliest Pair  
That ever since in Love's Embraces met.*

T H E R E

THERE is a fine Spirit of Poetry in the Lines which follow, wherein they are described as sitting on a Bed of Flowers by the Side of a Fountain, amidst a mixed Assembly of Animals.

THE Speeches of these two first Lovers flow equally from Passion and Sincerity. The Professions they make to one another are full of Warmth; but at the same Time founded on Truth. In a Word, they are the Gallantries of *Paradise*.

—————*When Adam, first of Men*—————

*Sole Partner and sole Part of all these Joys,*

*Dearer thyself than all;—————*

*But let us ever praise him, and extol*

*His Bounty, following our delightful Task,*

*To prune those growing Plants, and tend these Flowers,*

*Which were it toilsome, yet with thee were sweet.*

*To whom thus Eve reply'd: O thou for whom*

*And from whom I was form'd, Flesh of thy Flesh,*

*And without whom am to no End, my Guide*

*And Head, what thou hast said is just and right,*

*For we to him indeed all Praises owe,*

*And daily Thanks, I chiefly who enjoy*

*So far the happier Lot, enjoying thee*

*Preeminent by so much odds, while thou*

*Like Consort to thyself canst no where find, &c.*

THE remaining Part of *Eve's* Speech, in which she gives an Account of herself upon her first Creation, and the Manner in which she was brought to *Adam*, is, I think, as beautiful a Passage as any in *Milton*, or perhaps in any other Poet whatsoever. These Passages are all worked up with so much Art, that they are capable of pleasing the most delicate Reader, without offending the most severe.

*That Day I oft remember, when from Sleep, &c.*

A Poet of less Judgment and Invention than this great Author, would have found it very difficult to have filled these tender Parts of the Poem with Sentiments proper for a State of Innocence; to have described the Warmth of Love, and the Professions of it, without Artifice or Hyperbole; to have made the Man speak the most endearing Things, without descending from his natural Dignity, and the Woman receiving them without departing from the Modesty of her Character; in a Word, to adjust the Prerogatives of Wisdom and Beauty, and make each appear to the other in its proper Force and Loveliness. This mutual Subordination of the two Sexes is wonderfully kept up in the whole Poem, as particularly in the Speech of *Eve* I have before-mentioned, and upon the Conclusion of it in the following Lines.

*So spake our general Mother, and with Eyes  
Of conjugal Attraction unreprou'd,  
And meek Surrender, half embracing lean'd  
On our first Father, half her swelling Breast  
Naked met his under the flowing Gold  
Of her loose Tresses hid; he in Delight  
Both of her Beauty and submissive Charms  
Smil'd with superior Love,——*

THE Poet adds, that the Devil turned away with Envy at the Sight of so much Happiness.

WE have another View of our first Parents in their evening Discourses, which is full of pleasing Images, and Sentiments suitable to their Condition and Characters. The Speech of *Eve*, in particular, is dressed up in such a soft and natural Turn of Words and Sentiments, as cannot be sufficiently admired.

I shall close my Reflexions upon this Book with observing the masterly Transition which the Poet makes to their Evening Worship, in the following Lines:

*Thus*

*Thus at their shady Lodge arriv'd, both stood,  
Both turn'd, and under open Sky ador'd  
The God that made both Sky, Air, Earth and Heav'n,  
Which they beheld, the Moon's resplendent Globe,  
And Starry Pole : Thou also mad'st the Night,  
Maker omnipotent, and thou the Day, &c.*

MOST of the modern heroic Poets have imitated the Ancients, in beginning a Speech without premising, that the Person said thus or thus : but as it is easy to imitate the Ancients in the Omission of two or three Words, it requires Judgment to do it in such a Manner as they shall not be missed, and that the Speech may begin naturally without them. There is a fine Instance of this Kind out of *Homer*, in the Twenty-third Chapter of *Longinus*.



# SPECTATOR, N° 327.

——— *Major rerum mihi noscitur ordo;*

VIRG.

*A larger Scene of Action is display'd.*

DRYDEN.

WE were told in the foregoing Book how the Evil Spirit practis'd upon *Eve* as she lay asleep, in order to inspire her with Thoughts of Vanity, Pride and Ambition. The Author, who shews a wonderful Art throughout his whole Poem, in preparing the Reader for the several Occurrences that arise in it, founds upon the above-mentioned Circumstance the First Part of the Fifth Book. *Adam*, upon his awaking, finds *Eve* still asleep, with an unusual Discomposure in her Looks. The Posture in which he regards her, is described with a Tenderness not to be expressed,  
as

as the Whisper with which he awakens her is the softest that ever was conveyed to a Lover's Ear.

*His wonder was to find unwatch'd Eve  
With Tresses compos'd and glowing Cheek  
As through unquiet Rest : he on his Side  
Leaning half-rai'd, with Looks of cordial Love  
Hung over her enamour'd, and beheld  
Beauty which, whether waking or asleep,  
Shot forth peculiar Graces : Then with Voice  
Mild, as when Zephyrus on Flora breathes,  
Her Hand soft-touching, whisper'd thus : Awake  
My fairest, my espous'd, my latest found,  
Heav'n's last best gift, my ever new Delight,  
Awake : The Morning shines, and the fresh Field  
Calls us, we lose the Prime, to mark how spring  
Our tended Plants, how blows the Citron-grove,  
What drops the Myrrh, and what the balmy Reed ;  
How Nature paints her Colours ; how the Bee  
Sits on the Bloom, extracting liquid sweet.  
Such Whisp'ring wak'd her, but with startled Eye  
On Adam, whom embracing thus she spake :  
O sole in whom my Thoughts find all Repose,  
My Glory, my Perfection, glad I see  
Thy Face and Morn return'd——*

I cannot but take notice, that Milton, in the Conferences between Adam and Eve, had his Eye very frequently upon the Book of Canticles, in which there is a noble Spirit of Eastern Poetry, and very often not unlike what we meet with in Homer, who is generally placed near the Age of Solomon. I think there is no Question but the Poet in the preceding Speech remembered those two Passages which are spoken on the like Occasion, and filled with the same pleasing Images of Nature.



“ MY Beloved spake, and said unto me, Rise up,  
 “ my Love, my Fair-one, and come away : For lo !  
 “ the Winter is past, the Rain is over and gone ; the  
 “ Flowers appear on the Earth ; the Time of the  
 “ Singing of Birds is come, and the Voice of the  
 “ Turtle is heard in our Land. The Fig-tree putteth  
 “ forth her green Figs, and the Vines with the tender  
 “ Grape give a good Smell. Arise, my Love, my  
 “ Fair-one, and come away.”

“ COME, my Beloved, let us go forth into the  
 “ Field ; let us get up early to the Vineyards, let us  
 “ see if the Vine flourish, whether the tender Grape  
 “ appear, and the Pomegranates bud forth.”

HIS preferring the Garden of *Eden* to that

— *Where the Sapiient King*

*Held Dalliance with his fair Ægyptian Spouse,*

shews that the Poet had this delightful Scene in his Mind.

*EVE*'s Dream is full of those *high Conceits engendering Pride*, which, we are told, the Devil endeavoured to instill into her. Of this Kind is that Part of it where she fancies herself awakened by *Adam* in the following beautiful Lines :

*Why sleep'st thou, Eve? Now is the pleasant Time,  
 The cool, the silent, save where Silence yields  
 To the night-warbling Bird, that now awake  
 Tunes sweetest his love-labour'd Song ; now reigns  
 Full orb'd the Moon, and with more pleasing Light  
 Shadowy sets off the Face of Things : In vain  
 If none regard ; Heav'n wakes with all his Eyes,  
 Whom to behold but thee, Nature's Desire,  
 In whose Sight all Things joy, with Ravishment  
 Attracted by thy Beauty still to gaze !*

AN

A N injudicious Poet would have made *Adam* talk thro' the whole Work, in such Sentiments as these. But Flattery and Falshood are not the Courtship of *Milton's Adam*, and could not be heard by *Eve* in her State of Innocence, excepting only in a Dream produc'd on purpose to taint her Imagination. Other vain Sentiments of the same Kind in this Relation of her Dream, will be obvious to every Reader. Tho' the Catastrophe of the Poem is finely prefaged on this Occasion, the Particulars of it are so artfully shadowed, that they do not anticipate the Story which follows in the Ninth Book. I shall only add, that tho' the Vision itself is founded upon Truth, the Circumstances of it are full of that Wildness and Inconsistency which are natural to a Dream. *Adam*, conformable to his superior Character for Wisdom, instructs and comforts *Eve* upon this Occasion.

*So cheer'd he his fair Spouse, and she was cheer'd,  
But silently a gentle Tear let fall  
From either Eye, and wip'd them with her Hair;  
Two other precious Drops that ready stood,  
Each in their crystal Sluice, ere they fell  
Kiss'd as the gracious Signs of sweet Remorse  
And pious Awe, that fear'd to have offended.*

THE Morning Hymn is written in Imitation of one of those Psalms, where, in the Overflowings of Gratitude and Praise, the Psalmist calls not only upon the Angels, but upon the most conspicuous Parts of the inanimate Creation, to join with him in extolling their Common Maker. Invocations of this Nature fill the Mind with glorious Ideas of God's Works, and awaken that divine Enthusiasm, which is so natural to Devotion. But if this calling upon the dead Parts of Nature is at all Times a proper Kind of Worship, it was in a particular Manner suitable to our first Parents, who had the Creation fresh upon their Minds, and had

not seen the various Dispensations of Providence, nor consequently could be acquainted with those many Topics of Praise which might afford Matter to the Devotions of their Posterity. I need not remark the beautiful Spirit of Poetry which runs through this whole Hymn, nor the Holiness of that Resolution with which it concludes.

HAVING already mentioned those Speeches which are assigned to the Persons in this Poem, I proceed to the Description which the Poet gives of *Raphael*. His Departure from before the Throne, and his Flight through the Choirs of Angels, is finely imaged. As *Milton* every where fills his Poem with Circumstances that are marvellous and astonishing, he describes the Gate of Heaven as framed after such a Manner that it opened of itself upon the Approach of the Angel who was to pass through it.

——till at the Gate

*Of Heav'n arriv'd, the Gate self-open'd wide,  
On golden Hinges turning, as by Work  
Divine the Sov'reign Architect had fram'd.*

The Poet here seems to have regarded two or three Passages in the 18th *Iliad*, as that in particular, where, speaking of *Vulcan*, *Homer* says, that he had made twenty *Tripodes*, running on golden Wheels, which, upon Occasion, might go of themselves to the Assembly of the Gods, and, when there was no more Use for them, return again after the same Manner. *Scaliger* has rallied *Homer* very severely upon this Point, as *M. Dacier* has endeavoured to defend it. I will not pretend to determine, whether in this Particular of *Homer*, the Marvellous does not lose Sight of the Probable. As the Miraculous Workmanship of *Milton's* Gates is not so extraordinary as this of the *Tripodes*, so I am persuaded he would not have mentioned it, had not he been supported in it by a Passage in the Scripture, which speaks of Wheels in Heaven that had Life in them,

them, and moved of themselves, or stood still, in Conformity with the Cherubims whom they accompanied.

THERE is no Question but *Milton* had this Circumstance in his Thoughts, because in the following Book he describes the Chariot of the *Messiah* with living Wheels, according to the Plan in *Ezekiel's* Vision.

—————*Forth rush'd with Whirlwind Sound*  
*The Chariot of Paternal Deity,*  
*Flashing thick Flames, Wheel within Wheel undrawn;*  
*Itself instinct with Spirit*—————

I question not but *Bossu*, and the two *Natiers*, who are for vindicating every Thing that is censured in *Homér* by something parallel in Holy Writ, would have been very well pleased, had they thought of confronting *Vulcan's Tripodes* with *Ezekiel's* Wheels.

*RAPHAEL's* Descent to the Earth, with the Figure of his Person, is represented in very lively Colours. Several of the *French*, *Italian*, and *English* Poets have given a loose to their Imaginations in the Description of Angels: But I do not remember to have met with any so finely drawn, and so conformable to the Notions which are given of them in Scripture, as this in *Milton*. After having set him forth in all his heavenly Plumage, and represented him as alighting upon the Earth, the Poet concludes his Description with a Circumstance, which is altogether new, and imagined with the greatest Strength of Fancy.

—————*Like Maia's Son he stood,*  
*And shook his Plumes, that heav'nly Fragrance fill'd*  
*The Circuit wide*—————

*RAPHAEL's* Reception by the Guardian Angels; his passing through the Wilderness of Sweets; his distant Appearance to *Adam*; have all the Graces that Poetry is capable of bestowing. The Author afterwards

gives us a particular Description of *Eve* in her Domestic Employments.

*So saying, with dispatchful Looks in Haste  
She turns, on hospitable Thoughts intent,  
What Choice to chuse for Delicacy best,  
What Order, so contriv'd as not to mix  
Tastes not well join'd inelegant, but bring  
Taste after Taste, upheld with kindest Change;  
Bestirs her then, &c.*

THOUGH in this, and other Parts of the same Book, the Subject is only the Housewifry of our First Parent, it is set off with so many pleasing Images and strong Expressions, as make it none of the least agreeable Parts in this divine Work.

THE natural Majesty of *Adam*, and at the same Time his submissive Behaviour to the superior Being, who had vouchsafed to be his Guest; the solemn *Hail* which the Angel bestows on the Mother of Mankind, with the Figure of *Eve* ministring at the Table, are Circumstances which deserve to be admired.

*RAPHAEL's* Behaviour is every way suitable to the Dignity of his Nature, and to that Character of a Sociable Spirit with which the Author has so judiciously introduced him. He had received Instructions to converse with *Adam*, as one Friend converses with another, and to warn him of the Enemy, who was contriving his Destruction. Accordingly he is represented as sitting down at a Table with *Adam*, and eating of the Fruits of *Paradise*. The Occasion naturally leads him to his Discourse on the Food of Angels. After having thus entered into Conversation with Man upon more indifferent Subjects, he warns him of his Obediencè, and makes a natural Transition to the History of that fallen Angel, who was employed in the Circumvention of our first Parents.

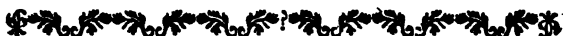
HAD I followed Monsieur *Bossu's* Method in my first Paper on *Milton*, I should have dated the Action of *Paradise Lost* from the Beginning of *Raphael's* Speech in this Book, as he supposes the Action of the *Aeneid* to begin in the second Book of that Poem. I could alledge many Reasons for my drawing the Action of the *Aeneid* rather from its immediate Beginning in the first Book, than from its remote Beginning in the second, and shew why I have considered the sacking of *Troy* as an *Episode*, according to the common Acceptation of that Word. But as this would be a dry unentertaining Piece of Criticism, and perhaps unnecessary to those who have read my first Paper, I shall not enlarge upon it. Which ever of the Notions be true, the Unity of *Milton's* Action is preserved according to either of them; whether we consider the Fall of Man in its immediate Beginning, as proceeding from the Resolutions taken in the infernal Council; or in its more remote Beginning, as proceeding from the first Revolt of the Angels in Heaven. The Occasion which *Milton* assigns for this Revolt, as it is founded on Hints in Holy Writ, and on the Opinion of some great Writers, so it was the most proper that the Poet could have made use of.

THE Revolt in Heaven is described with great Force of Indignation, and a fine Variety of Circumstances. The learned Reader cannot but be pleased with the Poet's Imitation of *Homer* in the last of the following Lines.

*At length into the Limits of the North  
They came, and Satan took his Royal Seat  
High on a Hill, far blazing, as a Mount  
Rais'd on a Mount with Pyramids and Tow'rs  
From Diamond Quarries hewn, and Rocks of Gold,  
The Palace of great Lucifer (so call  
That Structure in the Dialect of Men  
Interpreted)——*

**HOMER** mentions Persons and Things, which he tells us in the Language of the Gods are called by different Names from those they go by in the Language of Men. *Milton* has imitated him with his usual Judgment in this particular Place, wherein he has likewise the Authority of Scripture to justify him. The Part of *Abdiel*, who was the only Spirit that in this infinite Host of Angels preserved his Allegiance to his Maker, exhibits to us a noble Moral of religious Singularity. The Zeal of the Seraphim breaks forth in a becoming Warmth of Sentiments and Expressions, as the Character which is given us of him denotes that generous Scorn and Intrepidity which attends heroic Virtue. The Author doubtless designed it as a Pattern to those who live among Mankind in their present State of Degeneracy and Corruption.

*So shake the Seraph Abdiel faithful found,  
 Among the faithless, faithful only be;  
 Among innumerable false, unmov'd,  
 Unshaken, unseduc'd, untterrify'd;  
 His Loyalty he kept, his Love, his Zeal:  
 Nor Number, nor Example with him wrought  
 To swerve from Truth, or change his constant Mind  
 Though single. From amidst them forth he pass'd,  
 Long Way through hostile Scorn, which he sustain'd  
 Superior, nor of Violence fear'd ought;  
 And with retorted Scorn his Back he turn'd  
 On those proud Towers to swift Destruction doom'd.*



## SPECTATOR, N° 333.

———*vocat in certamina Divos.*

VIRG.

*He calls embattel'd Deities to Arms.*

WE are now entering upon the Sixth Book of *Paradise Lost*, in which the Poet describes the Battle of Angels, having rais'd his Reader's Expectation, and prepared him for it by several Passages in the preceding Books. I omitted quoting these Passages in my Observations on the former Books, having purposely reserv'd them for the Opening of this, the Subject of which gave Occasion to them. The Author's Imagination was so inflamed with this great Scene of Action, that wherever he speaks of it, he rises, if possible, above himself. Thus where he mentions *Satan* in the Beginning of his Poem.

———*Him the Almighty Power  
Hurl'd headlong flaming from th' Ethereal Sky,  
With hideous Ruin and Combustion down  
To bottomless Perdition, there to dwell  
In adamantine Chains and penal Fire,  
Who durst defy th' Omnipotent to Arms.*

WE have likewise several noble Hints of it in the infernal Conference.

*O Prince, O Chief of many throned Powers  
That led th' embattel'd Seraphim to War,  
Too well I see and rue the dire Events,*



*That with sad Overthrow and foul Defeat  
 Hath lost us Heav'n and all this mighty Host  
 In horrible Destruction laid thus low.  
 But see the angry Victor hath recall'd  
 His Ministers of Vengeance and Pursuit  
 Back to the Gates of Heav'n: The sulphurous Hail,  
 Shot after us in Storm, o'erblown hath laid  
 The fiery Surge, that from the Precipice  
 Of Heav'n receiv'd us falling, and the Thunder  
 Wing'd with red Lightning and impetuous Rage,  
 Perhaps hath spent his Shafts, and ceases now  
 To bellow through the vast and boundless Deep.*

THERE are several other very sublime Images on the same Subject in the First Book, as also in the Second.

*What when we fled amain, pursu'd and strook  
 With Heav'n's afflicting Thunder, and besought  
 The Deep to shelter us; this Hell then seem'd  
 A Refuge from those Wounds———*

IN short, the Poet never mentions any thing of this Battle, but in such Images of Greatness and Terror as are suitable to the Subject. Among several others, I cannot forbear quoting that Passage where the Power who is described as presiding over the Chaos, speaks in the Third Book.

*Thus Satan; and him thus the Anarch old,  
 With faultring Speech and Visage compos'd,  
 Answer'd, I know thee, Stranger, who thou art,  
 That mighty leading Angel, who of late  
 Made head against Heav'n's King, tho' overthrown  
 I saw and heard; for such a numerous Host  
 Fled not in Silence through the frightened Deep*

*With,*

*With Ruin upon Ruin, Rout on Rout,  
 Confusion worse confounded; and Heav'n's Gates  
 Pour'd out by Millions her victorious Bands  
 Pursuing——*

IT required great Pregnancy of Invention, and Strength of Imagination, to fill this Battle with such Circumstances as should raise and astonish the Mind of the Reader; and, at the same time, an Exactness of Judgment to avoid every thing that might appear light or trivial. Those who look into *Homer*, are surprised to find his Battles still rising one above another, and improving in Horror, to the Conclusion of the *Iliad*. *Milton's* Fight of Angels is wrought up with the same Beauty. It is ushered in with such Signs of Wrath as are suitable to Omnipotence incensed. The first Engagement is carried on under a Cope of Fire, occasioned by the Flights of innumerable burning Darts and Arrows which are discharged from either Host. The second Onset is still more terrible, as it is filled with those artificial Thunders, which seem to make the Victory doubtful, and produce a kind of Consternation even in the Good Angels. This is followed by the tearing up of Mountains and Promontories; 'till, in the last Place, the *Messiah* comes forth in the Fulness of Majesty and Terror. The Pomp of his Appearance, amidst the Roarings of his Thunders, the Flashes of his Lightnings, and the Noise of his Chariot-wheels, is described with the utmost Flights of Human Imagination.

THERE is nothing in the first and last Day's Engagement which does not appear natural, and agreeable enough to the Ideas most Readers would conceive of a Fight between two Armies of Angels.

THE second Day's Engagement is apt to startle an Imagination, which has not been raised and qualified for such a Description by the reading of the antient Poets, and of *Homer* in particular. It was

certainly a very bold Thought in our Author, to ascribe the first Use of Artillery to the Rebel Angels. But as such a pernicious Invention may be well supposed to have proceeded from such Authors, so it entered very properly into the Thoughts of that Being, who is all along described as aspiring to the Majesty of his Maker. Such Engines were the only Instruments he could have made use of to imitate those Thunders, that in all Poetry, both Sacred and Profane, are represented as the Arms of the Almighty. The tearing up the Hills was not altogether so daring a Thought as the former. We are, in some measure, prepared for such an Incident by the Description of the Giants War, which we meet with among the ancient Poets. What still made this Circumstance the more proper for the Poet's Use, is the Opinion of many learned Men, that the Fable of the Giants War, which makes so great a Noise in Antiquity, and gave Birth to the sublimest Description in *Hesiod's* Works, was an Allegory founded upon this very Tradition of a Fight between the good and bad Angels.

IT may, perhaps, be worth while to consider with what Judgment *Milton*, in this Narration, has avoided every thing that is mean and trivial in the Descriptions of the *Latin* and *Greek* Poets; and, at the same Time, improved every great Hint which he met with in their Works upon this Subject. *Homer* in that Passage, which *Longinus* has celebrated for its Sublimeness, and which *Virgil* and *Ovid* have copied after him, tells us that the Giants threw *Ossa* upon *Olympus*, and *Pelion* upon *Ossa*. He adds an Epithet to *Pelion* (*μυοειφύλλον*) which very much swells the Idea, by bringing up to the Reader's Imagination all the Woods that grew upon it. There is further a great Beauty in his singling out by Name these three remarkable Mountains, so well known to the *Greeks*. This last is such a Beauty as the Scene of *Milton's* War could not possibly furnish him with.

with. *Claudian*, in his Fragment upon the Giants War, has given full Scope to that Wildness of Imagination which was natural to him. He tells us, that the Giants tore up whole Islands by the Roots, and threw them at the Gods. He describes one of them in particular taking up *Lemnos* in his Arms, and whirling it to the Skies, with all *Vulcan's* Shop in the midst of it. Another tears up Mount *Itha*, with the River *Enipeus*, which ran down the Sides of it; but the Poet, not content to describe him with this Mountain upon his Shoulders, tells us, that the River flow'd down his Back, as he held it up in that Posture. It is visible to every judicious Reader, that such Ideas favour more of Burlesque than of the Sublime. They proceed from a Wantonness of Imagination, and rather divert the Mind than astonish it. *Milton* has taken every thing that is sublime in these several Passages, and composes out of them the following great Image.

*From their Foundations loosening to and fro  
They pluck'd the seated Hills with all their Load;  
Rocks, Waters, Woods, and by the straggly Tops  
Up-lifting bore them in their Hands:————*

WE have the full Majesty of *Homer* in this short Description, improved by the Imagination of *Claudian*, without its Puerilities.

I need not point out the Description of the fallen Angels seeing the Promontories hanging over their Heads in such a dreadful Manner, with the other numberless Beauties in this Book, which are so conspicuous, that they cannot escape the Notice of the most ordinary Reader.

T H E R E are indeed so many wonderful Strokes of Poetry in this Book, and such a Variety of sublime Ideas, that it would have been impossible to have given them a Place within the Bounds of this Paper. Besides that, I find it in a great measure done to my  
Hand

Hand at the End of my Lord Roscommon's Essay on Translated Poetry. I shall refer my Reader thither for some of the Master-strokes in the Sixth Book of *Paradise Lost*, though at the same time there are many others which that noble Author has not taken notice of.

*MILTON*, notwithstanding the sublime Genius he was Master of, has in this Book drawn to his Assistance all the Helps he could meet with among the ancient Poets. The Sword of *Michael*, which makes so great a Havock among the bad Angels, was given him, we are told, out of the Armory of God.

———*But the Sword*

*Of Michael from the Armory of God*

*Was given him temper'd so, that neither keen*

*Nor solid might resist that Edge: it met*

*The Sword of Satan with steep Force to smite*

*Descending, and in half cut sheere———*

THIS Passage is a Copy of that in *Virgil*, wherein the Poet tells us, that the Sword of *Aeneas*, which was given him by a Deity, broke into Pieces the Sword of *Turnus*, which came from a mortal Forge. As the Moral in this Place is Divine, so by the way we may observe, that the bestowing on a Man who is favour'd by Heaven such an allegorical Weapon, is very conformable to the old Eastern Way of Thinking. Not only *Homer* has made use of it, but we find the Jewish Hero in the Book of *Maccabees*, who had fought the Battles of the chosen People with so much Glory and Success, receiving in his Dream a Sword from the Hand of the Prophet *Jeremiah*. The following Passage, wherein *Satan* is described as wounded by the Sword of *Michael*, is in Imitation of *Homer*.

*The girding Sword with discontinuous Wound  
 Pass'd through him, but th' Ethereal Substance clos'd  
 Not long divisible, and from the Gash  
 A Stream of nectarous Humour issuing flow'd  
 Sanguin, such as celestial Spirits may bleed,  
 And all his Armour stain'd——*

HOMER tells us in the same Manner, that upon Diomedes wounding the Gods, there flowed from the Wound an *Ichor*, or pure kind of Blood, which was not bred from Mortal Viands; and that though the Pain was exquisitely great, the Wound soon closed up and healed in those Beings who are vested with Immortality.

I question not but *Milton*, in his Description of his furious *Moloch* flying from the Battle, and bellowing with the Wound he had received, had his Eye on *Mars* in the *Iliad*, who, upon his being wounded, is represented as retiring out of the Fight, and making an Outcry louder than that of a whole Army when it begins the Charge. *Homer* adds, that the *Greeks* and *Trojans*, who were engaged in a general Battle, were terrified on each Side with the bellowing of this wounded Deity. The Reader will easily observe how *Milton* has kept all the Horror of this Image without running into the Ridicule of it.

*——Where the Might of Gabriel fought,  
 And with fierce Ensigns pierc'd the deep Array  
 Of Moloch furious King, who him defy'd,  
 And at his Chariot-wheels to drag him bound  
 Threaten'd, nor from the Holy one of Heav'n  
 Refrain'd his Tongue blasphemous; but anon  
 Down cloven to the Waist, with shatter'd Arms  
 And uncouth Pain fled bellowing.——*

MILTON

*MILTON* has likewise raised his Description in this Book with many Images taken out of the Poetical Parts of Scripture. The Messiah's Chariot, as I have before taken notice, is form'd upon a Vision of *Ezekiel*, who, as *Grotius* observes, has very much in him of *Homer's* Spirit in the Poetical Parts of his Prophecy.

THE following Lines in that glorious Commission which is given the Messiah to extirpate the Host of Rebel Angels, is drawn from a sublime Passage in the Psalms.

*Go then thou mightiest in thy Father's Might,  
Ascend my Chariot, guide the rapid Wheels  
That shake Heav'n's Basis, bring forth all my War,  
My Bow, my Thunder, my almighty Arms,  
Gird on thy Sword on thy puissant Thigh.*

THE Reader will easily discover many other Strokes of the same Nature.

THERE is no Question but *Milton* had heated his Imagination with the Fight of the Gods in *Homer*, before he entered upon this Engagement of the Angels. *Homer* there gives us a Scene of Men, Heroes, and Gods mixed together in Battle. *Mars* animates the contending Armies, and lifts up his Voice in such a Manner, that it is heard distinctly amidst all the Shouts and Confusion of the Fight. *Jupiter* at the same Time thunders over their Heads; while *Neptune* raises such a Tempest, that the whole Field of Battle, and all the Tops of the Mountains, shake about them. The Poet tells us, that *Pluto* himself, whose Habitation was in the very Center of the Earth, was so affrighted at the Shock, that he leapt from his Throne. *Homer* afterwards describes *Vulkan* as pouring down a Storm of Fire upon the River *Xanthus*, and *Minerva* as throwing a Rock at *Mars*; who, he tells us, covered seven Acres in his Fall.

AS *Homer* has introduced into his *Battle of the Gods* every thing that is great and terrible in Nature, *Milton* has filled his *Fight of Good and Bad Angels* with all the like Circumstances of Horror. The Shout of Armies, the Rattling of Brazen Chariots, the Hurling of Rocks and Mountains, the Earthquake, the Fire, the Thunder, are all of them employed to lift up the Reader's Imagination, and give him a suitable Idea of so great an Action. With what Art has the Poet represented the whole Body of the Earth trembling even before it was created.

*All Heaven resounded, and, bad Earth been then,  
All Earth had to its Center shook——*

IN how sublime and just a Manner does he afterwards describe the whole Heaven shaking under the Wheels of the *Messiah's* Chariot, with that Exception to the Throne of God?

*——Under his burning Wheels  
The steadfast Empyrean shook throughout,  
All but the Throne itself of God——*

NOTWITHSTANDING the *Messiah* appears clothed with so much Terror and Majesty, the Poet has still found Means to make his Readers conceive an Idea of him beyond what he himself was able to describe.

*Yet half his Strength he put not forth, but check'd  
His Thunder in mid Volley, for he meant  
Not to destroy, but root them out of Heaven.*

IN a Word, *Milton's* Genius, which was so great in itself, and so strengthened by all the Helps of Learning, appears in this Book every way equal to his Subject, which was the most sublime that could enter  
into



into the Thoughts of a Poet. As he knew all the Arts of affecting the Mind, he knew it was necessary to give it certain Resting-places and Opportunities of recovering itself from Time to Time: He has therefore with great Address interspersed several Speeches, Reflexions, Similitudes, and the like Reliefs, to diversify his Narration, and ease the Attention of the Reader, that he might come fresh to his great Action, and, by such a Contrast of Ideas, have a more lively Taste of the nobler Parts of his Description.



## SPECTATOR, N° 339.

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——— *Ut his exordia primis,*

*Omnia, et ipse tener mundi contreverit orbis.*

*Tum durare solum, & discludere Nerea ponto*

*Cœperit, et rerum paulatim sumere formas.*

VIRG.

*He sung the secret Seeds of Nature's Frame ;*

*How Seas, and Earth, and Air, and æthere Flame,*

*Fell through the mighty void, and in their Fall*

*Were blindly gather'd in this goodly Ball.*

*The tender Soil then stiff'ning by degrees*

*Shut from the bounded Earth the bounding Seas.*

*Then Earth and Ocean various Forms disclose,*

*And a new Sun to the new World arose.* DRYDEN.

**L**ONGINUS has observed, that there may be a Loftiness in Sentiments, where there is no Passion, and brings Instances out of ancient Authors to support this his Opinion. The Pathetic, as that great Critic observes, may animate and inflame the Sublime, but is not essential to it. Accordingly, as he further remarks, we very often find that those who excel most in stirring up

up the Passions, very often want the Talent of writing in the great and sublime Manner; and so on the contrary. *Milton* has shewn himself a Master in both these Ways of Writing. The seventh Book, which we are now entering upon, is an Instance of that Sublime which is not mixed and worked up with Passion. The Author appears in a kind of composed and sedate Majesty; and though the Sentiments do not give so great an Emotion as those in the former Book, they abound with as-magnificent Ideas. The sixth Book, like a troubled Ocean, represents Greatness in Confusion; the seventh affects the Imagination like the Ocean in a Calm, and fills the Mind of the Reader, without producing in it any thing like Tumult or Agitation.

THE Critic above-mentioned, among the Rules which he lays down for succeeding in the sublime Way of Writing, proposes to his Reader, that he should imitate the most celebrated Authors who have gone before him, and have been engaged in Works of the same Nature; as, in particular, that if he writes on a poetical Subject, he should consider how *Homer* would have spoken on such an Occasion. By this Means one great Genius often catches the Flame from another, and writes in his Spirit without copying servilely after him. There are a thousand shining Passages in *Virgil*, which have been lighted up by *Homer*.

MILTON, though his own natural Strength of Genius was capable of furnishing out a perfect Work, has doubtless very much raised and ennobled his Conceptions, by such an Imitation as that which *Longinus* has recommended.

IN this Book, which gives us an Account of the Six Days Works, the Poet received but very few Assistances from Heathen Writers, who were Strangers to the Wonders of Creation. But as there are many glorious Strokes of Poetry upon this Subject in Holy Writ, the Author has numberless Allusions to them through the whole Course of this Book. The great Critic I have before mentioned, though an Heathen, has taken  
notice

notice of the sublime Manner in which the Law-giver of the *Jews* has described the Creation in the first Chapter of *Genesis*; and there are many other Passages in Scripture, which rise up to the same Majesty, where this Subject is touched upon. *Milton* has shewn his Judgment very remarkably, in making use of such of these as were proper for his Poem, and induly qualifying those high Strains of Eastern Poetry, which were suited to Readers whose Imaginations were set to an higher Pitch than those of colder Climates.

*ADAM's* Speech to the Angel, wherein he desires an Account of what had passed within the Regions of Nature before the Creation, is very great and solemn. The following Lines, in which he tells him, that the Day is not too far spent for him to enter upon such a Subject, are exquisite in their Kind.

*And the Great Light of Day yet wants to run  
Much of his Race though steep, suspense in Heav'n  
Held by thy Voice, thy potent Voice he hears,  
And longer will delay to hear thee tell.  
His Generation, &c. —————*

THE Angel's encouraging our first Parents in a modest Pursuit after Knowledge, with the Causes which he assigns for the Creation of the World, are very just and beautiful. The Messiah, by whom, as we are told in Scripture, the Worlds were made, comes forth in the Power of his Father, surrounded with an Host of Angels, and clothed with such a Majesty as becomes his entering upon a Work, which, according to our Conceptions, appears the utmost Exertion of Omnipotence. What a beautiful Description has our Author raised upon that Hint in one of the Prophets: "And behold  
" there came four Chariots out from between two  
" Mountains, and the Mountains were Mountains of  
" Brass."

*About*

*About his Chariot numberless were pour'd  
 Cherub and Seraph, Potentates and Thrones,  
 And Virtues, winged Spirits, and Chariots wing'd,  
 From the Armoury of God, where stand of old  
 Myriads between two brazen Mountains lodg'd  
 Against a solemn Day, harness'd at hand;  
 Celestial Equipage; and now came forth  
 Spontaneous, for within them Spirit liv'd  
 Attendant on their Lord: Heav'n open'd wide  
 Her ever during Gates, Harmonious Sound  
 On golden Hinges moving———*

I have before taken notice of these Chariots of God, and of these Gates of Heaven, and shall here only add, that *Homer* gives us the same Idea of the latter as opening of themselves, though he afterwards takes off from it, by telling us, that the *Hours* first of all removed those prodigious Heaps of Clouds which lay as a Barrier before them.

I do not know any thing in the whole Poem more sublime than the Description which follows, where the Messiah is represented at the Head of his Angels, as looking down into the *Chaos*, calming its Confusion, riding into the midst of it, and drawing the first Outline of the Creation.

*On Heav'nly Ground they stood, and from the Shore  
 They view'd the vast immeasurable Abyss  
 Outrageous as a Sea, dark, wasteful, wild,  
 Up from the Bottom turn'd by furious Winds  
 And surging Waves, as Mountains to assault  
 Heav'n's Height, and with the Center mix the Pole.*

*Silence, ye troubled Waves, and thou Deep, Peace,  
 Said then th' Omnific Word, your Discord end:*

*Nor staid, but on the Wings of Cherubim  
 Up-lifted, in Paternal Glory rode*

*Far*

with all the Graces that other Poets have lavished on their Description of the Spring, and leads the Reader's Imagination into a Theatre equally surprizing and beautiful.

THE several Glories of the Heavens make their Appearance on the fourth Day.

*First in his East the glorious Lamp was seen  
Regent of Day, and all th' Horizon round  
Invested with bright Rays, jocund to run  
His Longitude through Heav'n's high Road: the grey  
Dawn, and the Pleiades before him danc'd  
Shedding sweet Influence: less bright the Moon,  
But opposite in levell'd West was set,  
His Mirror, with full Face borrowing her Light  
From him, for other Light she needed none  
In that Aspect, and still the Distance keeps  
Till Night; then in the East her turn she shines  
Revolv'd on Heav'n's great Axle, and her Reign  
With thousand lesser Lights dividual holds,  
With thousand thousand Stars that then appear'd  
Spangling the Hemisphere————*

ONE would wonder how the Poet could be so concise in his Description of the Six Days Works, as to comprehend them within the Bounds of an Epifode, and at the same time so particular, as to give us a lively Idea of them. This is still more remarkable in his Account of the fifth and sixth Days, in which he has drawn out to our View the whole Animal Creation, from the Reptil to the Behemoth. As the Lion and the Leviathan are two of the noblest Productions in the World of living Creatures, the Reader will find a most exquisite Spirit of Poetry in the Account which our Author gives us of them. The Sixth Day concludes with the Formation of Man, upon which the Angel takes occasion, as he did after the Battle in Heaven,

Heaven, to remind *Adam* of his Obedience, which was the principal Design of this his Visit.

THE Poet afterwards represents the Messiah returning into Heaven, and taking a Survey of his great Work. There is something inexpressibly sublime in this Part of the Poem, where the Author describes that great Period of Time, filled with so many glorious Circumstances; when the Heavens and Earth were finished; when the Messiah ascended up in Triumph through the Everlasting Gates; when he looked down with Pleasure upon his new Creation; when every Part of Nature seemed to rejoice in its Existence; when the Morning Stars sang together, and all the Sons of God shouted for Joy.

*So Ev'n and Morn accomplish'd the Sixth Day:  
Yet not till the Creator from his Work  
Desisting, tho' unwearied, up return'd,  
Up to the Heav'n of Heav'ns his high Abode,  
Thence to behold this new created World  
Th' Addition of his Empire; how it shew'd  
In Prospect from his Throne, how good, how fair,  
Answering his great Idea. Up he rode  
Follow'd with Acclamation and the Sound  
Symphonious of ten thousand Harps that tun'd  
Angelic Harmonies: the Earth, the Air  
Resounding (thou remember'st, for thou heard'st)  
The Heavens and all the Constellations rung,  
The Planets in their Station list'ning stood,  
While the bright Pomp ascended jubilant.  
Open, ye everlasting Gates, they sung,  
Open, ye Heav'ns, your living Doors, let in  
The great Creator from his Work return'd  
Magnificent, his six Days Work, a World.*

I cannot conclude this Book upon the Creation, without mentioning a Poem which has lately appeared

under that Title. The Work was undertaken with so good an Intention, and is executed with so great a Mastery, that it deserves to be looked upon as one of the most useful and noble Productions in our *English* Verse. The Reader cannot but be pleased to find the Depths of Philosophy enlivened with all the Charms of Poetry, and to see so great a Strength of Reason amidst so beautiful a Redundancy of the Imagination. The Author has shewn us that Design in all the Works of Nature, which necessarily leads us to the Knowledge of its first Cause. In short he has illustrated, by numberless and incontestable Instances, that divine Wisdom which the Son of *Sirach* has so nobly ascribed to the Supreme Being in his Formation of the World, when he tells us, that *He created her, and saw her, and numbered her, and poured her out upon all his Works.*



## SPECTATOR, N<sup>o</sup> 291. 345

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*Sanctius his animal, mentisque capacius altæ*

*Deerat adhuc, et quod dominari in cætera posset.*

*Natus homo est*—————

Ov. Met.

*A Creature of a more exalted Kind*

*Was wanting yet, and then was Man design'd;*

*Conscious of Thought, of more capacious Breast,*

*For Empire form'd, and fit to rule the rest.* DRYDEN.

THE Accounts which *Raphael* gives of the Battle of Angels, and the Creation of the World, have in them those Qualifications which the Critics judge requisite to an Episode. They are nearly related to the principal Action, and have a just Connexion with the Fable.

THE

THE eighth Book opens with a beautiful Description of the Impression which this Discourse of the Archangel made on our first Parent. *Adam* afterwards, by a very natural curiosity, inquires concerning the Motions of those celestial Bodies which make the most glorious Appearance among the six Days Works. The Poet here, with a great deal of Art, represents *Eve* as withdrawing, from this Part of their Conversation, to Amusements more suitable to her Sex. He well knew that the Episode in this Book, which is filled with *Adam's* Account of his Passion and Esteem for *Eve*, would have been improper for her hearing, and has therefore devised very just and beautiful Reasons for her retiring.

*So spake our Sire; and by his Count'nance seem'd  
 Ent'ring on studious Thoughts abstruse: which Eve  
 Perceiving, where she sat retir'd in Sight,  
 With Lowliness majestic, from her Seat,  
 And Grace that won who saw to wish her Stay,  
 Rose; and went forth among her Fruits and Flowers  
 To visit how they prosper'd, Bud and Bloom,  
 Her Nursery: they at her coming sprung,  
 And touch'd by her fair Tendance gladder grew.  
 Yet went she not, as not with such Discourse  
 Delighted, or not capable her Ear  
 Of what was high: Such Pleasure she reserved,  
 Adam relating, she sole Auditress;  
 Her Husband the Relater she preferr'd  
 Before the Angel, and of him to ask  
 Chose rather: he, she knew, would intermix  
 Grateful Digressions, and solve high Dispute  
 With conjugal Caresses: from his Lip  
 Not Words alone pleas'd her. O when meet now  
 Such Pairs, in Love and mutual Honour join'd!*



THE Angel's returning a doubtful Answer to *Adam's* Inquiries, was not only proper for the moral



Reason which the Poet assigns, but because it would have been highly absurd to have given the Sanction of an Archangel to any particular System of Philosophy. The chief Points in the *Ptolemaic* and *Copernican* Hypothesis are described with great Conciseness and Perspicuity, and at the same time dressed in very pleasing and poetical Images.

*ADAM*, to detain the Angel, enters afterwards upon his own History, and relates to him the Circumstances in which he found himself upon his Creation; as also his Conversation with his Maker, and his first meeting with *Eve*. There is no Part of the Poem more apt to raise the Attention of the Reader, than this Discourse of our great Ancestor; as nothing can be more surprising and delightful to us, than to hear the Sentiments that arose in the first Man while he was yet new and fresh from the Hands of his Creator. The Poet has interwoven every thing which is delivered upon this Subject in Holy Writ with so many beautiful Imaginations of his own, that nothing can be conceived more just and natural than this whole Episode. As our Author knew this Subject could not but be agreeable to his Reader, he would not throw it into the Relation of the six Days Works, but reserved it for a distinct Episode, that he might have an Opportunity of expatiating upon it more at large. Before I enter on this Part of the Poem, I cannot but take notice of two shining Passages in the Dialogue between *Adam* and the Angel. The first is that wherein our Ancestor gives an Account of the Pleasure he took in conversing with him, which contains a very noble Moral.

*For while I sit with thee, I seem in Heav'n,  
And sweeter thy Discourse is to my Ear  
Than Fruits of Palm-tree (pleasanteſt to Thirſt  
And Hunger, both from Labour) at the Hour  
Of ſweet Repaſt: they ſatiate, and ſoon fill,*

*The'*

*Tho' pleasant ; but thy Words, with Grace divine.  
Imbu'd, bring to their Sweetness no Satiety.*

THE other I shall mention is that in which the Angel gives a Reason why he should be glad to hear the Story *Adam* was about to relate.

*For I that Day was absent, as befel,  
Bound on a Voyage uncouth and obscure ;  
Far on Excursion towards the Gates of Hell,  
Squar'd in full Legion (such Command we had)  
To see that none thence issued forth a Spy,  
Or Enemy, while God was in his Work,  
Lest he, incens'd at such Eruption bold,  
Destruction with Creation might have mix'd.*

THERE is no Question but our Poet drew the Image in what follows from that in *Virgil's* Sixth Book, where *Aeneas* and the *Sibyl* stand before the Adamantine Gates, which are there described as shut upon the Place of Torments, and listen to the Groans, the Clank of Chains, and the Noise of Iron Whips, that were heard in those Regions of Pain and Sorrow.

————— *Fast we found, fast shut  
The dismal Gates, and barricado'd strong ;  
But long ere our Approaching heard within  
Noise, other than the Sound of Dance or Song,  
Torment, and loud Lament, and furious Rage.*

*ADAM* then proceeds to give an Account of his Condition and Sentiments immediately after his Creation. How agreeably does he represent the Posture in which he found himself, the delightful Landskip that surrounded him, and the Gladness of Heart which grew up in him on that Occasion ?

———— *As new wak'd from soundest Sleep,  
 Soft on the flow'ry Herb I found me laid  
 In balmy Sweat, which with his Beams the Sun  
 Soon dried, and on the reeking Moisture fed.  
 Straight towards Heav'n my wond'ring Eyes I turn'd,  
 And gaz'd a while the ample Sky, till rais'd  
 By quick instinctive Motion up I sprung,  
 As thitherward endeavouring, on't upright  
 Stood on my Feet: About me round I saw  
 Hill, Dale, and shady Woods, and sunny Plains,  
 And liquid Lapse of murmuring Streams; by these  
 Creatures that liv'd, and mov'd, and walk'd, or flew,  
 Birds on the Branches warbling; all things smil'd  
 With Fragrance, and with Joy my Heart o'erflow'd.*

*ADAM* is afterwards described as surpris'd at his own Existence, and taking a Survey of himself and of all the Works of Nature. He likewise is represented as discovering by the Light of Reason, that he and every thing about him must have been the Effect of some Being infinitely good and powerful, and that this Being had a Right to his Worship and Adoration. His first Address to the Sun, and to those Parts of the Creation which made the most distinguished Figure, is very natural and amusing to the Imagination.

———— *Thou Sun, said I, fair Light,  
 And thou enlighten'd Earth, so fresh and gay,  
 Ye Hills and Dales, ye Rivers, Woods and Plains,  
 And ye that live and move, fair Creatures, tell,  
 Tell if you saw, how came I thus, how here?*

HIS next Sentiment, when upon his first going to Sleep he fancies himself losing his Existence, and falling away into nothing, can never be sufficiently admired. His Dream, in which he still preserves the Consciousness of his Existence, together with his Removal into the Garden

Garden which was prepared for his Reception, are also Circumstances finely imagined, and grounded upon what is delivered in Sacred Story.

THESE, and the like wonderful Incidents in this Part of the Work, have in them all the Beauties of Novelty, at the same time that they have all the Graces of Nature. They are such as none but a great Genius could have thought of, though, upon the Perusal of them, they seem to rise of themselves from the Subject of which he treats. In a Word, though they are natural, they are not obvious, which is the true Character of all fine Writing.

THE Impression which the Interdiction of the Tree of Life left in the Mind of our first Parent, is described with great Strength and Judgment; as the Image of the several Beasts and Birds passing in Review before him is very beautiful and lively.

—————*Each Bird and Beast behold*

*Approaching two and two, these cowering low*

*With Blandishment; each Bird stoop'd on his Wing:*

*I nam'd them as they pass'd—————*

ADAM, in the next Place, describes a Conference which he held with his Maker upon the Subject of Solitude. The Poet here represents the Supreme Being, as making an Essay of his own Work, and putting to the Trial that reasoning Faculty, with which he had endued his Creature. Adam urges, in this divine Colloquy, the Impossibility of his being happy, tho' he was the Inhabitant of *Paradise*, and Lord of the whole Creation, without the Conversation and Society of some rational Creature, who should partake those Blessings with him. This Dialogue, which is supported chiefly by the Beauty of the Thoughts, without other poetical Ornaments, is as fine a Part as any in the whole Poem. The more the Reader examines the Justness and Delicacy of his Sentiments, the more will he find himself pleased with it. The Poet has wonderfully preserved the Character

of Majesty and Condescension in the Creator, and at the same time that of Humility and Adoration in the Creature, as particularly in the following Lines :

*Thus I presumptuous ; and the Vision bright,  
As with a Smile more brightned, thus reply'd, &c.  
——— I, with Leave of Speech implor'd,  
And humble Deprecation, thus reply'd :  
Let not my Words offend thee, Heav'nly Power,  
My Maker, be propitious while I speak, &c.*

*A D A M* then proceeds to give an Account of his second Sleep, and of the Dream in which he beheld the Formation of *Eve*. The new Passion that was awakened in him at the Sight of her, is touched very finely.

*Under his forming Hands a Creature grew,  
Manlike, but diff'rent Sex ; so lowely fair,  
That what seem'd fair in all the World, seem'd now  
Mean, or in her summ'd up, in her contain'd,  
And in her Looks ; which from that Time infus'd  
Sweetness into my Heart, unfelt before :  
And into all things from her Air inspir'd  
The Spirit of Love and amorous Delight.*

*A D A M*'s Distress upon losing sight of this beautiful Phantom, with his Exclamations of Joy and Gratitude at the Discovery of a real Creature, who resembled the Apparition which had been presented to him in his Dream ; the Approaches he makes to her, and his Manner of Courtship ; are all laid together in a most exquisite Propriety of Sentiments.

*T H O'* this Part of the Poem is worked up with great Warmth and Spirit, the Love which is described in it is every way suitable to a State of Innocence. If the Reader compares the Description which *Adam* here gives of his leading *Eve* to the Nuptial Bower, with that which *Mr. Dryden* has made on the same Occasion in a  
Scene

Scene of his *Fall of Man*, he will be sensible of the great Care which *Milton* took to avoid all Thoughts on so delicate a Subject, that might be offensive to Religion or Good-manners. The Sentiments are chaste, but not cold, and convey to the Mind Ideas of the most transporting Passion, and of the greatest Purity. What a noble Mixture of Rapture and Innocence has the Author joined together, in the Reflexion which *Adam* makes on the Pleasures of Love, compared to those of Sense.

*Thus have I told thee all my State, and brought  
My Story to the Sum of earthly Bliss,  
Which I enjoy; and must confess to find  
In all Things else Delight indeed, but such  
As us'd or not, works in the Mind no Change  
Nor vehement Desires; these Delicacies  
I mean of Taste, Sight, Smell, Herbs, Fruits, and Flowers,  
Walks, and the Melody of Birds: But here  
Far otherwise, transported I behold,  
Transported touch; here Passion first I felt,  
Commotion strange! in all Enjoyments else  
Superior and unmov'd, here only weak  
Against the Charm of Beauty's pow'rful Glance:  
Or Nature fail'd in me, and left some Part  
Not proof enough such Object to sustain;  
Or from my Side subducing, took perhaps  
More than enough; at least on her bestow'd.  
Too much of Ornament in outward Shew  
Elaborate, of inward less exact.*

*—————When I approach  
Her Loveliness, so absolute she seems  
And in herself complete, so well to know  
Her own, that what she wills to do or say  
Seems wisest, virtuouslest, discreetest, best:  
All higher Knowledge in her Presence falls*

*Degraded: Wisdom in Discourse with her  
Loses discountenanc'd, and like Folly shews ;  
Authority and Reason on her wait,  
As one intended first; not after made  
Occasionally ; and to consummate all,  
Greatness of Mind, and Nobleness, their Seat  
Build in her loveliest, and create an Awe  
About her, as a Guard Angelic plac'd.*

THESE Sentiments of Love in our first Parent gave the Angel such an Insight into Human Nature, that he seems apprehensive of the Evils which might befall the Species in general, as well as *Adam* in particular, from the Excess of this Passion. He therefore fortifies him against it by timely Admonitions ; which very artfully prepare the Mind of the Reader for the Occurrences of the next Book, where the Weakness, of which *Adam* here gives such distant Discoveries, brings about that fatal Event which is the Subject of the Poem. His Discourse, which follows the gentle Rebuke he received from the Angel, shews that his Love, however violent it might appear, was still founded in Reason, and consequently not improper for *Paradise*.

*Neither her outside Form so fair, nor aught  
In Procreation common to all Kinds,  
(Though higher of the genial Bed by far,  
And with mysterious Reverence I deem)  
So much delights me, as these graceful Acts,  
Those thousand Decencies that daily flow  
From all her Words and Actions, mix'd with Love  
And sweet Compliance, which declare unfeign'd  
Union of Mind, or in us both one Soul;  
Harmony to behold in wedded Pair !*

ADAM,

*ADAM's* Speech, at parting with the Angel, has in it a Deference and Gratitude agreeable to an inferior Nature, and at the same Time a certain Dignity and Greatness suitable to the Father of Mankind in his State of Innocence.

SPECTATOR, N<sup>o</sup> 351.

*In te omnis domus inclinata recumbit.*

VIRG.

*On thee the Fortunes of our House depend.*

IF we look into the three great Heroic Poems which have appeared in the World, we may observe that they are built upon very slight Foundations. *Homer* lived near 300 Years after the *Trojan War*, and, as the Writing of History was not then in use among the *Greeks*, we may very well suppose, that the Tradition of *Achilles* and *Ulysses* had brought down but very few Particulars to his Knowledge, tho' there is no Question but he has wrought into his two Poems such of their remarkable Adventures as were still talked of among his Contemporaries.

THE Story of *Aeneas*, on which *Virgil* founded his Poem, was likewise very bare of Circumstances, and by that Means afforded him an Opportunity of embellishing it with Fiction, and giving a full Range to his own Invention. We find, however, that he has interwoven, in the Course of his Fable, the principal Particulars, which were generally believed among the *Romans*, of *Aeneas's* Voyage and Settlement in *Italy*.

THE Reader may find an Abridgment of the whole Story, as collected out of the ancient Historians, and as it was received among the *Romans*, in *Dionysius Halicarnassensis*.



SINCE none of the Critics have considered *Virgil's* Fable with relation to this History of *Æneas*; it may not, perhaps, be amiss to examine it in this Light, so far as regards my present purpose. Whoever looks into the Abridgment above-mentioned, will find that the Character of *Æneas* is filled with Piety to the Gods, and a superstitious Observation of Prodigies, Oracles, and Predictions. *Virgil* has not only preserved this Character in the Person of *Æneas*, but has given a Place in his Poem to those particular Prophecies which he found recorded of him in History and Tradition. The Poet took the Matters of Fact as they came down to him, and circumstanced them after his own Manner, to make them appear the more natural, agreeable, or surprising. I believe very many Readers have been shocked at that ludicrous Prophecy, which one of the *Harpies* pronounces to the *Trojans* in the Third Book, namely, that before they had built their intended City, they should be reduced by Hunger to eat their very Tables. But, when they hear, that this was one of the Circumstances that had been transmitted to the *Romans* in the History of *Æneas*, they will think the Poet did very well in taking notice of it. The Historian above-mentioned acquaints us, a Prophetess had foretold *Æneas*, that he should take his Voyage Westward, till his Companions should eat their Tables; and that accordingly, upon his landing in *Italy*, as they were eating their Flesh upon Cakes of Bread for want of other Conveniencies, they afterwards fed on the Cakes themselves; upon which one of the Company said merrily, *We are eating our Tables*. They immediately took the Hint, says the Historian, and concluded the Prophecy to be fulfilled. As *Virgil* did not think it proper to omit so material a Particular in the History of *Æneas*, it may be worth while to consider with how much Judgment he has qualified it, and taken off every thing that might have appeared improper for a Passage in an Heroic Poem. The Prophetess who foretells it is an hungry *Harpie*, as the Person who discovers it is young *Ascanius*.

*Heus etiam mensas consumimus, inquit Iulus !*

SUCH an Observation, which is beautiful in the Mouth of a Boy, would have been ridiculous from any other of the Company. I am apt to think, that the changing of the *Trojan* Fleet into Water-nymphs, which is the most violent Machine of the whole *Æneid*, and has given Offence to several Critics, may be accounted for the same Way. *Virgil* himself, before he begins that Relation, premises that what he was going to tell appeared incredible, but that it was justified by Tradition. What further confirms me, that this Change of the Fleet was a celebrated Circumstance in the History of *Æneas* is, that *Ovid* has given a Place to the same *Metamorphosis* in his Account of the Heathen Mythology.

NONE of the Critics I have met with having considered the Fable of the *Æneid* in this Light, and taken notice how the Tradition, on which it was founded, authorises those Parts in it which appear the most exceptionable; I hope the Length of this Reflexion will not make it unacceptable to the curious Part of my Readers.

THE History, which was the Basis of *Milton's* Poem, is still shorter than either that of the *Iliad* or *Æneid*. The Poet has likewise taken care to insert every Circumstance of it in the Body of his Fable. The Ninth Book, which we are here to consider, is raised upon that brief Account in Scripture, wherein we are told that the Serpent was more subtle than any Beast of the Field, that he had tempted the Woman to eat of the forbidden Fruit, that she was overcome by this Temptation, and that *Adam* followed her Example. From these few Particulars *Milton* has formed one of the most entertaining Fables that Invention ever produced. He has disposed of these several Circumstances among so many agreeable and natural Fictions of his own, that his whole Story looks only like a Comment upon Sacred Writ, or rather seems to be a full and complete Relation of what the other is only an Epitome. I have insisted  
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the longer on this Consideration, as I look upon the Disposition and Contrivance of the Fable to be the principal Beauty of the Ninth Book, which has more *Story* in it, and is fuller of Incidents, than any other in the whole Poem. *Satan's* traversing the Globe, and still keeping within the Shadow of the Night, as fearing to be discovered by the Angel of the Sun, who had before detected him, is one of those beautiful Imaginations with which he introduces this his second Series of Adventures. Having examined the Nature of every Creature, and found out one which was the most proper for his Purpose, he again returns to Paradise; and, to avoid Discovery, sinks by Night with a River that ran under the Garden, and rises up again through a Fountain that issued from it by the Tree of Life. The Poet, who, as we have before taken notice, speaks as little as possible in his own Person, and, after the Example of *Homer*, fills every Part of his Work with Manners and Characters, introduces a Soliloquy of this infernal Agent, who was thus restless in the Destruction of Man. He is then described as gliding through the Garden under the Resemblance of a Mist, in order to find out that Creature in which he designed to tempt our first Parents. This Description has something in it very poetical and surprising.

*So saying, through each Thicket dark or dry,  
Like a black Mist, low creeping, he held on  
His midnight Search, where soonest he might find  
The Serpent: him fast sleeping soon he found  
In Labyrinth of many a Round self-roll'd,  
His Head the midst, well stor'd with subtle Wiles.*

THE Author afterwards gives us a Description of the Morning, which is wonderfully suitable to a Divine Poem, and peculiar to that first Season of Nature: He represents the Earth, before it was curst, as a great Altar breathing out its Incense from all Parts, and sending up a pleasant Savour to the Nostrils of its Creator; to which

MILTON'S PARADISE LOST. IN  
which he adds a noble Idea of *Adam* and *Eve* as offering  
their Morning Worship, and filling up the universal  
Consort of Praise and Adoration.

*Now when a sacred Light began to dawn  
In Eden on the humid Flowers, that breath'd  
Their Morning Incense, when all Things that breathe  
From th' Earth's great Altar send up silent Praise  
To the Creator, and his Nostrils fill  
With grateful Smell; forth came the human Pair,  
And join'd their vocal Worship to the Choir  
Of Creatures wanting Voice.—————*

THE Dispute which follows between our two first  
Parents is represented with great Art. It proceeds from  
a Difference of Judgment, not of Passion, and is managed  
with Reason, not with Heat: It is such a Dispute  
as we may suppose might have happened in *Paradise*, had  
Man continued happy and innocent. There is a great  
Delicacy in the Moralities which are interspersed in  
*Adam's* Discourse, and which the most ordinary Reader  
cannot but take notice of. That Force of Love which  
the Father of Mankind so finely describes in the Eighth  
Book, and which is inserted in the foregoing Paper,  
shews itself here in many beautiful Instances; as in those  
fond Regards he cast towards *Eve* at her parting from  
him.

*Her long with ardent Look his Eye pursued  
Delighted, but desiring more her Stay.  
Oft he to her his Charge of quick Return  
Repeated; she to him as oft engag'd  
To be return'd by Noon amid the Bower.*

IN his Impatience and Amusement during her Absence:

————— Ad

———Adam the while,  
*Waiting desirous her Return, had wove  
 Of choicest Flow'rs a Garland to adorn  
 Her Tresses, and her rural Labours crown;  
 As Reapers oft are wont their Harvest Queen.  
 Great Joy he promis'd to his Thoughts, and new  
 Solace in her Return, so long delay'd.*

BUT particularly in that passionate Speech, where seeing her irrecoverably lost, he resolves to perish with her rather than to live without her.

———Some cursed Fraud  
*Or Enemy hath beguil'd thee, yet unknown,  
 And me with thee hath ruin'd; for with Thee  
 Certain my Resolution is to die.  
 How can I live without thee! how forego  
 Thy Sweet Converse, and Love so dearly join'd,  
 To live again in these wild Woods forlorn!  
 Should God create another Eve, and I  
 Another Rib afford, yet Loss of thee  
 Would never from my Heart: no, no! I feel  
 The Link of Nature draw me: Flesh of Flesh,  
 Bone of my Bone thou art, and from thy State  
 Mine never shall be parted, Bliss or Woe.*

THE Beginning of this Speech, and the Preparation to it are animated with the same Spirit as the Conclusion, which I have here quoted.

THE several Wiles which are put in practice by the Tempter, when he found Eve separated from her Husband, the many pleasing Images of Nature which are intermixed in this Part of the Story, with its gradual and regular Progress to the fatal Catastrophe, are so very remarkable, that it would be superfluous to point out their respective Beauties.

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I have avoided mentioning any particular Similitudes in my Remarks on this great Work, because I have given a general Account of them in my Paper on the First Book. There is one, however, in this Part of the Poem which I shall here quote, as it is not only very beautiful, but the closest of any in the whole Poem; I mean that where the Serpent is described as rolling forward in all his Pride, animated by the Evil Spirit, and conducting *Eve* to her Destruction, while *Adam* was at too great a Distance from her to give her his Assistance. These several Particulars are all of them wrought into the following Similitude :

—————*Hope elevates, and Joy  
Brightens his Crest; as when a wand'ring Fire  
Compact of unctuous Vapour, which the Night  
Condenses, and the Cold environs round,  
Kindled through Agitation to a Flame,  
(Which oft, they say, some evil Spirit attends)  
Hovering and blazing with delusive Light,  
Misleads the amaz'd Night-wanderer from his Way  
To Bogs and Mires, and oft thro' Pond or Pool,  
There swallow'd up and lost, from Succour far.*

THAT secret Intoxication of Pleasure, with all those transient Flushings of Guilt and Joy which the Poet represents in our first Parents upon their eating the forbidden Fruit, to those Flaggings of Spirit, Damps of Sorrow, and mutual Accusations which succeed it, are conceived with a wonderful Imagination, and described in very natural Sentiments.

WHEN *Dido* in the fourth *Æneid* yielded to that fatal Temptation which ruined her, *Virgil* tells us the Earth trembled, the Heavens were filled with Flashes of Lightning, and the Nymphs howled upon the Mountain Tops. *Milton*, in the same Poetical Spirit, has described all Nature as disturbed upon *Eve's* eating the forbidden Fruit.

*So saying, her rash Hand in evil Hour  
 Forth reaching to the Fruit, she pluckt, she eat :  
 Earth felt the Wound, and Nature from her Seat  
 Sighing, thro' all her Works gave Signs of Wee  
 That all was lost —————*

UPON *Adam's* falling into the same Guilt, the whole Creation appears a second Time in Convulsions.

————— *He scrupled not to eat  
 Against his better Knowledge; not deceiv'd,  
 But fondly overcome with female Charm.  
 Earth trembled from her Entrails, as again  
 In Pangs, and Nature gave a second Groan;  
 Sky-lowr'd, and, muttering Thunder, some sad Drops  
 Wept at completing of the mortal Sin —————*

AS all Nature suffered by the Guilt of our first Parents, the Symptoms of Trouble and Consternation are wonderfully imagined, not only as Prodigies, but as Marks of her sympathizing in the Fall of Man.

*ADAM's* Converse with *Eve*, after having eaten the forbidden Fruit, is an exact Copy of that between *Jupiter* and *Juno* in the Fourteenth *Iliad*. *Juno* there approaches *Jupiter* with the Girdle which she had received from *Venus*; upon which he tells her, that she appeared more charming and desirable than she had ever done before, even when their Loves were at the highest. The Poet afterwards describes them as reposing on a Summit of Mount *Ida*, which produced under them a Bed of Flowers, the *Lotus*, the *Crocus*, and the *Hyacinth*, and concludes his Description with their falling asleep.

LET the Reader compare this with the following Passage in *Milton*, which begins with *Adam's* Speech to *Eve*.

*For never did thy Beauty, since the Day  
 I saw thee first and wedded thee, adorn'd  
 With all Perfections, so inflame my Sense  
 With Ardor to enjoy thee, fairer now  
 Than ever, Bounty of this virtuous Tree.  
 So said he, and forbore not Glance or Toy  
 Of amorous Intent, well understood  
 Of Eve, whose Eye darted contagious Fire.  
 Her Hand he seiz'd, and to a shady Bank  
 Thick over-head with verdant Roof embower'd  
 He led her nothing loth: Flowers were the Couch,  
 Panfies, and Violets, and Asphodel,  
 And Hyacinth, Earth's freshest, softest Lap.  
 There they their fill of Love, and Love's Disport  
 Took largely, of their mutual Guilt the Seal,  
 The Solace of their Sin, till dewy Sleep  
 Oppress'd them——*

A S no Poet seems ever to have studied *Homer* more,  
 or to have resembled him in the Greatness of Genius,  
 than *Milton*, I think I should have given but a very  
 imperfect Account of his Beauties, if I had not observed  
 the most remarkable Passages which look like Parallels in  
 these two great Authors. I might, in the Course of  
 these Criticisms, have taken notice of many particular  
 Lines and Expressions which are translated from the  
*Greek* Poet; but as I thought this would have appeared  
 too minute and over-curious, I have purposely omitted  
 them. The greater Incidents, however, are not only  
 set off by being shewn in the same Light with several of  
 the same Nature in *Homer*, but by that Means may be  
 also guarded against the Cavils of the Tasteless or Ig-  
 norant.





## SPECTATOR, N° 357.

————— *Quis talia fando*

*Temperet à lacrymis ?* —————

VIRG.

*Who can relate such Woes without a Tear ?*

THE Tenth Book of *Paradise Lost* has a greater Variety of Persons in it than any other in the whole Poem. The Author, upon the winding up of his Action, introduces all those who had any Concern in it, and shews with great Beauty the Influence which it had upon each of them. It is like the last Act of a well-written Tragedy, in which all who had a Part in it are generally drawn up before the Audience, and represented under those Circumstances in which the Determination of the Action places them.

I shall therefore consider this Book under four Heads, in relation to the Celestial, the Infernal, the Human, and the Imaginary Persons, who have their respective Parts allotted in it.

TO begin with the Celestial Persons : The Guardian Angels of *Paradise* are described as returning to Heaven upon the Fall of Man, in order to approve their Vigilance ; their Arrival, their Manner of Reception, with the Sorrow which appeared in themselves, and in those Spirits who are said to rejoice on the Conversion of a Sinner, are very finely laid together in the following Lines.

*Up into Heav'n from Paradise in Haste  
Th' angelic Guards ascended, mute and sad  
For Man, for of his State by this they knew ;  
Much wond'ring how the subtle Fiend had stoln*

*Entrance*

*Entrance unseen    Soon as th' unwelcome News  
From Earth arriv'd at Heaven Gate, displeas'd  
All were who hear'd: dim Sadness did not spare  
That time Celestial Visages, yet mixt  
With Pity, violated not their Bliss.*

*About the new-arriv'd in Multitudes  
Th' Æthereal People ran, to hear and know  
How all befel: They tow'rd's the Throne supreme  
Accountable made haste, to make appear,  
With righteous Plea, their utmost Vigilance,  
And easily approv'd; when the most High  
Eternal Father, from his secret Cloud  
Amidst, in Thunder utter'd thus his Voice.*

THE same Divine Person who, in the foregoing Parts of this Poem, interceded for our first Parents before their Fall, overthrew the Rebel Angels, and created the World, is now represented as descending to *Paradise*, and pronouncing Sentence upon the three Offenders. The Cool of the Evening being a Circumstance with which Holy Writ introduces this great Scene, it is poetically described by our Author, who has also kept religiously to the Form of Words, in which the three several Sentences were passed upon *Adam*, *Eve*, and the Serpent. He has rather chosen to neglect the Numberousness of his Verse, than to deviate from those Speeches which are recorded on this great Occasion. The Guilt and Confusion of our first Parents standing naked before their Judge, is touched with great Beauty. Upon the Arrival of Sin and Death into the Works of the Creation, the Almighty is again introduced as speaking to his Angels that surrounded him.

*See! with what Heat these Dogs of Hell advance,  
To waste and havock yonder World, which I  
So fair and good created, &c.*

THE following Passage is formed upon that glorious Image in Holy Writ, which compares the Voice of an innumerable Host of Angels, uttering Hallelujahs, to the Voice of mighty Thunderings, or of many Waters.

*He ended, and the Heav'nly Audience loud  
Sung Hallelujah, as the Sound of Seas,  
Through Multitude that sung: "Just are thy Ways,  
" Righteous are thy Decrees in all thy Works,  
" Who can extenuate thee?——*

THOUGH the Author in the whole Course of his Poem, and particularly in the Book we are now examining, has infinite Allusions to Places of Scripture, I have only taken notice in my Remarks of such as are of a Poetical Nature, and which are woven with great Beauty into the Body of the Fable. Of this Kind is that Passage in the present Book, where, describing Sin and Death as marching through the Works of Nature, he adds,

*———Behind her Death  
Close following Pace for Pace, not mounted yet  
On his pale Horse———*

Which alludes to that Passage in Scripture so wonderfully Poetical, and terrifying to the Imagination. "And  
" I looked, and behold a pale Horse, and his Name that  
" sat on him, was *Death*, and *Hell* followed with him:  
" And Power was given unto them over the fourth  
" Part of the Earth, to kill with Sword, and with  
" Hunger, and with Sicknes, and with the Beasts of  
" the Earth." Under this first Head of Celestial Persons we must likewise take notice of the Command which the Angels received, to produce the several Changes in Nature, and fully the Beauty of the Creation. Accordingly they are represented as infecting the Stars and Planets with malignant Influences, weakening the Light of the Sun, bringing down the Winter into

the milder Regions of Nature, planting Winds and Storms in several Quarters of the Sky, storing the Clouds with Thunder, and, in short, perverting the whole Frame of the Universe to the Condition of its criminal Inhabitants. As this is a noble Incident in the Poem, the following Lines, in which we see the Angels heaving up the Earth, and placing it in a different Posture to the Sun from what it had before the Fall of Man, is conceived with that sublime Imagination which was so peculiar to this great Author.

*Some say he bid his Angels turn ascance  
The Poles of Earth twice ten Degrees and more  
From the Sun's Axle; they with Labour push'd  
Oblique the Centric Globe————*

WE are, in the second Place, to consider the Infernal Agents under the View which *Milton* has given us of them in this Book. It is observed by those who would set forth the Greatness of *Virgil's* Plan, that he conducts his Reader thro' all the Parts of the Earth which were discovered in his Time. *Asia, Africa, and Europe* are the several Scenes of his Fable. The Plan of *Milton's* Poem is of an infinitely greater Extent, and fills the Mind with many more astonishing Circumstances. *Satan*, having surrounded the Earth seven Times, departs at length from *Paradise*. We then see him steering his Course among the Constellations, and, after having traversed the whole Creation, pursuing his Voyage through the *Chaos*, and entering into his own Infernal Dominions.

HIS first Appearance in the Assembly of Fallen Angels, is work'd up with Circumstances which give a delightful Surprize to the Reader; but there is no Incident in the whole Poem which does this more than the Transformation of the whole Audience, that follows the Account their Leader gives them of his Expedition. The gradual Change of *Satan* himself is described after *Ovid's* Manner, and may vie with any of these celebrated

brated Transformations which are looked upon as the most beautiful Parts in that Poet's Works. *Milton* never fails of improving his own Hints, and bestowing the last finishing Touches to every Incident which is admitted into his Poem. The unexpected Hiss which rises in this Episode, the Dimensions and Bulk of *Satan* so much superior to those of the Infernal Spirits who lay under the same Transformation, with the annual Change which they are supposed to suffer, are Instances of this Kind. The Beauty of the Diction is very remarkable in this whole Episode, as I have observed in the Sixth Paper of these Remarks the great Judgment with which it was contrived.

THE Parts of *Adam* and *Eve*, or the Human Persons, come next under our Consideration. *Milton's* Art is no where more shewn than in his conducting the Parts of these our first Parents. The Representation he gives of them, without falsifying the Story, is wonderfully contrived to influence the Reader with Pity and Compassion towards them. Though *Adam* involves the whole Species in Misery, his Crime proceeds from a Weakness which every Man is inclined to pardon and commiserate, as it seems rather the Frailty of Human Nature, than of the Person who offended. Every one is apt to excuse a Fault which he himself might have fallen into. It was the Excess of Love for *Eve* that ruined *Adam* and his Posterity. I need not add, that the Author is justified in this Particular by many of the Fathers, and the most orthodox Writers. *Milton* has by this Means filled a great Part of his Poem with that Kind of Writing which the *French* Critics call the *Tender*, and which is in a particular Manner engaging to all Sorts of Readers.

*ADAM* and *Eve*, in the Book we are now considering, are likewise drawn with such Sentiments as do not only interest the Reader in their Afflictions, but raise in him the most melting Passions of Humanity and Commiseration. When *Adam* sees the several Changes in Nature produced about him, he appears in a Disorder of Mind

Mind suitable to one who had forfeited both his Innocence and his Happiness; he is filled with Horror, Remorse, Despair: In the Anguish of his Heart he expostulates with his Creator, for having given him an unasked Existence.

*Did I request thee, Maker, from my Clay  
To mould me Man? Did I solicit thee  
From Darkness to promote me? or here place  
In this delicious Garden? As my Will  
Concurr'd not to my Being, 'twere but right  
And equal to reduce me to my Dust,  
Desirous to resign and render back  
All I receiv'd—————*

HE immediately after recovers from his Presumption, owns his Doom to be just, and begs that the Death which is threatned him may be inflicted on him.

—————*Why delays  
His Hand to execute what his Decree  
Fix'd on this Day? Why do I overlive?  
Why am I mock'd with Death, and lengthen'd out  
To deathless Pain? How gladly would I meet  
Mortality my Sentence, and be Earth  
Insensible! How glad would lay me down  
As in my Mother's Lap? there should I rest,  
And sleep secure; his dreadful Voice no more  
Would thunder in my Ears; no Fear of worse  
To me and to my Offspring, would torment me  
With cruel Expectation—————*

THIS whole Speech is full of the like Emotion, and varied with all those Sentiments which we may suppose natural to a Mind so broken and disturbed. I must not omit that generous Concern which our first Father shews in it for his Posterity, and which is so proper to affect the Reader.

————— Hide me from the Face  
 Of God, whom to behold was then my Height  
 Of Happiness ! Yet well, if here would end  
 The Misery, I deserv'd it, and would bear  
 My own Deservings ; but this will not serve ;  
 All that I eat or drink, or shall beget,  
 Is propagated Curse. O Voice once heard  
 Delightfully, Increase and Multiply ;  
 Now Death to bear ! —————

————— In me all  
 Posterity stands curst ! Fair Patrimony,  
 That I must leave you, Sons ! O were I able  
 To waste it all myself, and leave you none !  
 So disinherited, how would you bless  
 Me now your Curse ! Ah, why should all Mankind  
 For one Man's Fault thus guiltless be condemn'd,  
 If guiltless ? But from me what can proceed  
 But all corrupt —————

W H O can afterwards behold the Father of Mankind  
 extended upon the Earth, uttering his midnight Com-  
 plaints, bewailing his Existence, and wishing for Death,  
 without sympathizing with him in his Distress ?

Thus Adam to himself lamented loud  
 Thro' the still Night ; not now (as ere Man fell)  
 Wholsome, and cool, and mild, but with black Air  
 Accompanied, with Damps and dreadful Gloom ;  
 Which to his evil Conscience represented  
 All things with double Terror. On the Ground  
 Outstretch'd he lay ; on the cold Ground ! and oft  
 Curs'd his Creation ; Death as oft accus'd  
 Of tardy Execution —————

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THE Part of *Eve* in this Book is no less passionate, and apt to sway the Reader in her Favour. She is represented with great Tenderness as approaching *Adam*, but is spurned from him with a Spirit of Upbraiding and Indignation, conformable to the Nature of Man, whose Passions had now gained the Dominion over him. The following Passage, wherein she is described as renewing her Addresses to him, with the whole Speech that follows it, have something in them exquisitely moving and pathetic.

*He added not, and from her turn'd: But Eve  
Not so repuls'd, with Tears that ceas'd not flowing,  
And Tresses all disorder'd, at his Feet  
Fell humble; and embracing them, besought  
His Peace, and thus proceeded in her Plaint:*

*Forfake me not thus, Adam! Witness Heav'n  
What Love sincere and Re-v'rence in my Heart.  
I bear thee, and unwitting have offended,  
Unhappily deceiv'd! Thy Suppliant  
I beg, and clasp thy Knees; bereave me not  
(Whereon I live!) thy gent'le Looks, thy Aid,  
Thy Counsel in this uttermost Distress,  
My only Strength and Stay! Forlorn of thee,  
Whither shall I betake me, where subsist?  
While yet we live (scarce one short Hour perhaps)  
Between us two let there be Peace, &c.*

*ADAM*'s Reconcilement to her is worked up in the same Spirit of Tenderness. *Eve* afterwards proposes to her Husband, in the Blindness of her Despair, that to prevent their Guilt from descending upon Posterity, they should resolve to live childless; or, if that could not be done, they should seek their own Deaths by violent Methods. As those Sentiments naturally engage the Reader to regard the Mother of Mankind with more than ordinary Commiseration, they likewise contain a very fine



Moral. The Resolution of dying to end our Miseries, does not shew such a Degree of Magnanimity, as a Resolution to bear them, and submit to the Dispensations of Providence. Our Author has therefore, with great Delicacy, represented *Eve* as entertaining this Thought, and *Adam* as disapproving it.

WE are, in the last Place, to consider the imaginary Persons, or *Death* and *Sin*, who act a large Part in this Book. Such beautiful extended Allegories are certainly some of the finest Compositions of Genius; but, as I have before observed, are not agreeable to the Nature of an Heroic Poem. This of *Sin* and *Death* is very exquisite in its Kind, if not considered as a Part of such a Work. The Truths contained in it are so clear and open, that I shall not lose Time in explaining them; but shall only observe, that a Reader who knows the Strength of the *English* Tongue, will be amazed to think how the Poet could find such apt Words and Phrases to describe the Actions of those two imaginary Persons, and particularly in that Part where *Death* is exhibited as forming a Bridge over the *Chaos*; a Work suitable to the Genius of *Milton*.

SINCE the Subject I am upon gives me an Opportunity of speaking more at large of such Shadowy and Imaginary Persons as may be introduced into Heroic Poems, I shall beg leave to explain myself in a Matter which is curious in its Kind, and which none of the Criticks have treated of. It is certain *Homer* and *Virgil* are full of imaginary Persons, who are very beautiful in Poetry when they are just shewn without being engaged in any Series of Action. *Homer* indeed represents *Sleep* as a Person, and ascribes a short Part to him in his *Iliad*; but we must consider, that tho' we now regard such a Person as intirely shadowy and unsubstantial, the Heathens made Statues of him, placed him in their Temples, and looked upon him as a real Deity. When *Homer* makes use of other such Allegorical Persons, it is only in short Expressions, which convey an ordinary Thought to the Mind in the most pleasing Manner, and  
may

may rather be looked upon as Poetical Phrases, than Allegorical Descriptions. Instead of telling us that Men naturally fly when they are terrified, he introduces the Persons of *Flight* and *Fear*, who, he tells us, are inseparable Companions. Instead of saying that the Time was come when *Apollo* ought to have received his Reward, he tells us that the *Hours* brought him his Reward. Instead of describing the Effects which *Minerva's Aegis* produced in Battle, he tells us that the Brims of it were encompassed by *Terror*, *Rout*, *Discord*, *Fury*, *Pursuit*, *Massacre*, and *Death*. In the same Figure of speaking, he represents *Victory* as following *Dionides*; *Discord* as the Mother of Funerals and Mourning; *Venus* as dressed by the *Graces*; *Bellona* as wearing *Terror* and *Consternation* like a Garment. I might give several other Instances out of *Homer*, as well as a great many out of *Virgil*. Milton has likewise very often made use of the same Way of Speaking; as where he tells us, that *Victory* sat on the Right Hand of the *Messiah* when he marched forth against the Rebel Angels; that at the rising of the Sun the *Hours* unbarr'd the Gates of Light; that *Discord* was the Daughter of *Sin*. Of the same Nature are those Expressions, where describing the Singing of the Nightingale, he adds, *Silence was pleased*; and upon the *Messiah's* bidding Peace to the *Chaos*, *Confusion* heard his Voice. I might add innumerable Instances of our Poet's writing in this beautiful Figure. It is plain, that these I have mentioned, in which Persons of an imaginary Nature are introduced, are such short Allegories as are not designed to be taken in the literal Sense, but only to convey particular Circumstances to the Reader after an unusual and entertaining Manner. But when such Persons are introduced as principal Actors, and engaged in a Series of Adventures, they take too much upon them, and are by no means proper for an Heroic Poem, which ought to appear credible in its principal Parts. I cannot forbear therefore thinking, that *Sin* and *Death* are as improper Agents in a Work of this Nature, as *Strength* &

*Ne-essit*, in one of the Tragedies of *Æschylus*, who represented those two Persons nailing down *Prometheus* to a Rock, for which he has been justly censured by the greatest Critics. I do not know any imaginary Person made use of in a more sublime Manner of Thinking, than that in one of the Prophets, who describing God as descending from Heaven, and visiting the Sins of Mankind, adds that dreadful Circumstance, *Before him went the Pestilence*. It is certain this imaginary Person might have been described in all her purple Spots. The *Fever* might have marched before her, *Pain* might have stood at her Right Hand, *Phrenzy* on her Left, and *Death* in her Rear. She might have been introduced as gliding down from the Tail of a Comet, or darted upon the Earth in a Flash of Lightning: She might have tainted the Atmosphere with her Breath; the very Glaring of her Eyes might have scattered Infection. But I believe every Reader will think, that in such sublime Writings the mentioning of her as it is done in Scripture, has something in it more just, as well as great, than all that the most fanciful Poet could have bestowed upon her in the Richness of his Imagination.



## SPECTATOR, N° 363.

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*Crudelis ubique*  
*Luētus, ubique paver, & plurima mortis imago.* VIRG.

*All Parts resound with Tumults, Complaints, and Fears,  
 And grisly Death in sundry Shapes appears.* DRYDEN.

**M**ILTON has shewn a wonderful Art in describing that Variety of Passions which arise in our first Parents upon the Breach of the Commandment that had been given them. We see them gradually passing from

from the Triumph of their Guilt through Remorse, Shame, Despair, Contrition, Prayer, and Hope, to a perfect and complete Repentance. At the End of the Tenth Book they are represented as prostrating themselves upon the Ground, and watering the Earth with their Tears: To which the Poet joins this beautiful Circumstance, that they offered up their penitential Prayers on the very Place where their Judge appeared to them when he pronounced their Sentence.

——— *They forthwith to the Place  
Repairing where he judg'd them, prostrate fell  
Before him reverent, and both confess'd  
Humbly their Faults, and Pardon begg'd, with Tears  
Watering the Ground*———

THERE is a Beauty of the same Kind in a Tragedy of *Sophocles*, where *Oedipus*, after having put out his own Eyes, instead of breaking his Neck from the Palace Battlements (which furnishes so elegant an Entertainment for our *English* Audience) desires that he may be conducted to Mount *Cithæron*, in order to end his Life in that very Place where he was exposed in his Infancy, and where he should then have died, had the Will of his Parents been executed.

AS the Author never fails to give a poetical Turn to his Sentiments, he describes in the Beginning of this Book the Acceptance which these their Prayers met with, in a short Allegory, formed upon that beautiful Passage in Holy Writ: “ And another Angel came and stood at  
“ the Altar, having a golden Censer; and there was  
“ given unto him much Incense, that he should offer it  
“ with the Prayers of all Saints upon the golden Altar,  
“ which was before the Throne: And the Smoke of  
“ the Incense which came with the Prayers of the  
“ Saints, ascended up before God.”

———*To Heav'n their Pray'rs*  
*Flew up, nor miss'd the Way, by envious Winds*  
*Blown vagabond or frustrate: in they pass'd*  
*Dimensionless through heav'nly Doors, then clad*  
*With Incense, where the golden Altar, fum'd*  
*By their great Intercessor, came in Sight*  
*Before the Father's Throne———*

WE have the same Thought expressed a second Time in the Intercession of the *Messiah*, which is conceived in very emphatical Sentiments and Expressions.

AMONG the poetical Parts of Scripture, which *Milton* has so finely wrought into this Part of his Narration, I must not omit that wherein *Exekiel*, speaking of the Angels who appeared to him in a Vision, adds, that “every one had four Faces,” and that “their whole Bodies, and their Backs, and their Hands, and their Wings, were full of Eyes round about.”

———*The Cohort bright*  
*Of watchful Cherubim, four Faces each*  
*Had, like a double Janus, all their Shape*  
*Spangled with Eyes———*

THE assembling of all the Angels of Heaven to hear the solemn Decree passed upon Man, is represented in very lively Ideas. The Almighty is here described as remembering Mercy in the midst of Judgment, and commanding *Michael* to deliver his Message in the mildest Terms, lest the Spirit of Man, which was already broken with the Sense of his Guilt and Misery, should fail before him.

———*Yet lest they faint*  
*At the sad Sentence rigorously urg'd,*  
*For I behold them sof'ned, and with Tears*  
*Bewailing their Excess, all Terror hide.*

THE

THE Conference of *Adam* and *Eve* is full of moving Sentiments. Upon their going abroad after the melancholy Night which they had passed together, they discover the Lion and the Eagle pursuing each of them their Prey towards the Eastern Gates of *Paradise*. There is a double Beauty in this Incident, not only as it presents great and just Omens, which are always agreeable in Poetry, but as it expresses that Enmity which was now produced in the Animal Creation. The Poet, to shew the like Changes in Nature, as well as to grace his Fable with a noble Prodigy, represents the Sun in an Eclipse. This particular Incident has likewise a fine Effect upon the Imagination of the Reader in regard to what follows; for at the same Time that the Sun is under an Eclipse, a bright Cloud descends in the Western Quarter of the Heavens, filled with an Host of Angels, and more luminous than the Sun itself. The whole Theatre of Nature is darkned, that this glorious Machine may appear in all its Lustre and Magnificence.

—————*Why in the East*

*Darkness ere Day's Mid-course? and Morning-light  
More orient in that Western Cloud that draws  
O'er the blue Firmament a radiant White,  
And slow descends with something heav'nly fraught?  
He err'd not; for by this the heav'nly Bands  
Down from a Sky of Jasper lighted now  
In Paradise, and on a Hill made halt;  
A glorious Apparition—————*

I need not observe how properly this Author, who always suits his Parts to the Actors whom he introduces, has employed *Michael* in the Expulsion of our First Parents from *Paradise*. The Archangel on this Occasion neither appears in his proper Shape, nor in that familiar Manner with which *Raphael* the sociable Spirit entertained the Father of Mankind before the Fall. His

Person, his Port, and Behaviour, are suitable to a Spirit of the highest Rank, and exquisitely described in the following Passage :

———*Th' Archangel soon drew nigh,  
Not in his Shape celestial ; but as Man  
Clad to meet Man : Over his lucid Arms  
A military Vest of Purple flow'd,  
Livelier than Melibœan, or the Grain  
Of Sarra, worn by Kings and Heroes old,  
In Time of Truce : Iris had dipt the Wooff ;  
His starry Helm, unbuckled, shew'd him prime  
In Manhood where Youth ended ; by his Side,  
As in a glistring Zodiac, hung the Sword,  
Satan's dire Dread, and in his Hand the Spear.  
Adam bow'd low ; he kingly from his State  
Inclin'd not, but his coming thus declar'd.*

*EVE's Complaint*, upon hearing that she was to be removed from the Garden of *Paradise*, is wonderfully beautiful : The Sentiments are not only proper to the Subject, but have something in them particularly soft and womanish.

*Must I then leave thee, Paradise ? thus leave  
Thee, native Soil, these happy Walks and Shades,  
Fit Haunt of Gods ? Where I had Hope to spend  
Quiet, though sad, the Respite of that Day  
That must be mortal to us both. O Flow'rs  
That never will in other Climate grow,  
My early Visitation, and my last  
At Even, which I bred up with tender Hand  
From the first op'ning Bud, and gave you Names ;  
Who now shall rear you to the Sun, or rank  
Your Tribes, and water from th' ambrosial Fount ?*

*Thee,*

*Thee, lastly, nuptial Bower, by me adorn'd  
 With what to Sight or Smell was sweet : From thee  
 How shall I part, and whither wander down  
 Into a lower World, to this obscure  
 And wild ? How shall we breathe in other Air  
 Less pure, accusom'd to immortal Fruits ?*

ADAM's Speech abounds with Thoughts which are equally moving, but of a more masculine and elevated Turn. Nothing can be conceived more sublime and poetical than the following Passage in it :

*This most afflicts me, that departing hence  
 As from his Face I shall be bid, depriv'd  
 His blessed Count'nance ; here I could frequent,  
 With Worship, Place by Place where he vouchsaf'd  
 Presence divine, and to my Sons relate,  
 On this Mount he appear'd, under this Tree  
 Stood visible, among these Pines his Voice  
 I heard, here with him at this Fountain talk'd :  
 So many grateful Altars I would rear  
 Of grassy Turf, and pile up ev'ry Stone  
 Of Lustre from the Brook, in Memory  
 Or Monument to Ages, and thereon  
 Offer sweet smelling Gums and Fruits and Flowers.  
 In yonder nether World where shall I seek  
 His bright Appearances, or Footsteps trace ?  
 For though I fled him angry, yet recall'd  
 To Life prolong'd and promis'd Race, I now  
 Gladly behold though but his utmost Skirts  
 Of Glory, and far off his Steps adore.*

THE Angel afterwards leads Adam to the highest Mount of Paradise, and lays before him a whole Hemisphere, as a proper Stage for those Visions which were to be represented on it. I have before observed



how the Plan of *Milton's* Poem is in many Particulars greater than that of the *Iliad* or *Æneid*. *Virgil's* Hero, in the last of these Poems, is entertained with a Sight of all those who are to descend from him; but though that Episode is justly admired as one of the noblest Designs in the whole *Æneid*, every one must allow that this of *Milton* is of a much higher Nature. *Adam's* Vision is not confined to any particular Tribe of Mankind, but extends to the whole Species.

IN this great Review which *Adam* takes of all his Sons and Daughters, the first Objects he is presented with exhibit to him the Story of *Cain* and *Abel*, which is drawn together with much Closeness and Propriety of Expression. That Curiosity and natural Horror which arises in *Adam* at the Sight of the first dying Man, is touched with great Beauty.

*But have I now seen Death? Is this the Way,  
I must return to native Dust? O Sight  
Of Terror foul, and ugly to behold,  
Horrid to think, how horrible to feel!*

THE second Vision sets before him the Image of Death in a great Variety of Appearances. The Angel, to give him a general Idea of those Effects which his Guilt had brought upon his Posterity, places before him a large Hospital, or Lazar-house filled with Persons lying under all kinds of mortal Diseases. How finely has the Poet told us, that the sick Persons languished under lingering and incurable Distempers, by an apt and judicious Use of such imaginary Beings as those I mentioned in my last Paper.

*Dire was the Tossing, deep the Groans! Despair  
Tended the Sick, busy from Couch to Couch;  
And over them triumphant Death his Dart  
Shook, but delay'd to strike, though oft invoc'd  
With Vows, as their chief Good and final Hope.*

T H E.

THE Passion which likewise rises in *Adam* on this Occasion, is very natural.

*Sight so deform, what Heart of Rock could long  
Dry-eyed behold? Adam could not, but wept,  
The' not of Woman born; Compassion quell'd  
His best of Man, and gave him up to Tears.*

THE Discourse between the Angel and *Adam*, which follows, abounds with noble Morals.

AS there is nothing more delightful in Poetry, than a Contrast and Opposition of Incidents, the Author, after this melancholy Prospect of Death and Sickness, raises up a Scene of Mirth, Love, and Jollity. The secret Pleasure that steals into *Adam's* Heart as he is intent upon this Vision, is imagined with great Delicacy. I must not omit the Description of the loose female Troop, who seduced the Sons of God, as they are called in Scripture.

*For that fair female Troop thou saw'st, that seem'd  
Of Goddessees, so blithe, so smooth, so gay,  
Yet empty of all Good, wherein consists  
Woman's domestic Honour, and chief Praise;  
Bred only and completed to the Taste  
Of lustful Appetence, to sing, to dance,  
To dress, and trouble the Tongue, and roll the Eye:  
To these that sober Race of Men, whose Lives  
Religious, titled them the Sons of God,  
Shall yield up all their Virtue, all their Fame  
Ignobly, to the Trains and to the Smiles  
Of these fair Atheists———*

THE next Vision is of a quite contrary Nature, and filled with the Horrors of War. *Adam* at the Sight of it melts into Tears, and breaks out in that passionate Speech.

———O what are these!  
*Death's Ministers, not Men, who thus deal Death*

*In-*

*Inhumanly to Men, and multiply  
Ten thousandfold the Sin of him who slew  
His Brother: for of whom such Massacre  
Make they but of their Brethren, Men of Men?*

MILTON, to keep up an agreeable Variety in his Visions, after having raised in the Mind of his Reader the several Ideas of Terror which are conformable to the Description of War, passes on to those softer Images of Triumphs and Festivals, in that Vision of Lewdness and Luxury which utters in the Flood.

A 8 it is visible that the Poet had his Eye upon *Ovid's* Account of the universal Deluge, the Reader may observe with how much Judgment he has avoided every thing that is redundant or puerile in the *Latin* Poet. We do not here see the Wolf swimming among the Sheep, nor any of those wanton Imaginations, which *Seneca* found fault with, as unbecoming the great Catastrophe of Nature. If our Poet has imitated that Verse in which *Ovid* tells us that there was nothing but Sea, and that this Sea had no Shore to it, he has not set the Thought in such a Light as to incur the Censure which Critics have passed upon it. The latter Part of that Verse in *Ovid* is idle and superfluous, but just and beautiful in *Milton*.

*Jamque mare & tellus nullum discrimen habebant,  
Nil nisi pontus erat, deerant quoque littora ponto.* OVID.

—————Sea cover'd Sea,

Sea without Shore—————

MILTON.

IN *Milton* the former Part of the Description does not forestal the latter. How much more great and solemn on this Occasion is that which follows in our *English* Poet,

—————And in their Palaces

*Where Luxury late reign'd, Sea-monsters whelp'd  
And stabled*—————

than

than that in *Ovid*, where we are told that the Sea-calves lay in those Places where the Goats were us'd to browse? The Reader may find several other parallel Passages in the *Latin* and *English* Description of the Deluge, wherein our Poet has visibly the Advantage. The Sky's being overcharged with Clouds, the descending of the Rains, the rising of the Seas, and the Appearance of the Rainbow, are such Descriptions as every one must take notice of. The Circumstance relating to *Paradise* is so finely imagined, and suitable to the Opinions of many learned Authors, that I cannot forbear giving it a Place in this Paper.

—————*Then shall this Mount  
Of Paradise by Might of Waves be mov'd  
Out of his Place, push'd by the borned Flood;  
With all his Verdure spoil'd, and Trees adrift  
Down the great River to the op'ning Gulf,  
And there take root; an Island salt and bare,  
The Haunt of Seals and Orcs and Sea-mews Clang.*

THE Transition which the Poet makes from the Vision of the Deluge, to the Concern it occasioned in *Adam*, is exquisitely graceful, and copied after *Virgil*, though the first Thought it introduces is rather in the Spirit of *Ovid*.

*How didst thou grieve then, Adam, to behold  
The End of all thy Offspring, End so sad,  
Depopulation! thee another Flood,  
Of Tears and Sorrow a Flood, thee also drown'd,  
And sunk thee as thy Sons; till gently rear'd  
By th' Angel, on thy Feet thou stoodst at last,  
Tho' comfortless, as when a Father mourns  
His Children, all in View destroy'd at once.*

I have been the more particular in my Quotations out of the Eleventh Book of *Paradise Lost*, because it is not generally

generally reckoned among the most shining Books of this Poem; for which Reason the Reader might be apt to overlook those many Passages in it which deserve our Admiration. The eleventh and twelfth are indeed built upon that single Circumstance of the Removal of our First Parents from *Paradise*; but tho' this is not in itself so great a Subject as that in most of the foregoing Books, it is extended and diversified with so many surprising Incidents and pleasing Episodes, that these two last Books can by no means be looked upon as unequal Parts of this Divine Poem. I must further add, that had not *Milton* represented our first Parents as driven out of *Paradise*, his Fall of Man would not have been complete, and consequently his Action would have been imperfect.



SPECTATOR, N° 369.

*Segnius irritant animos demissa per aures,*

*Quam quæ sunt oculis subjecta fidelibus—*

HOR.

*—What we hear moves less than what we see.*

ROSCOMMON.

**M**ILTON, after having represented in Vision the History of Mankind to the first great Period of Nature, dispatches the remaining Part of it in Narration. He has devised a very handsome Reason for the Angel's proceeding with *Adam* after this Manner; though doubtless the true Reason was the Difficulty which the Poet would have found to have shadowed out so mixed and complicated a Story in visible Objects. I could wish, however, that the Author had done it, whatever Pains it might have cost him. To give my Opinion freely, I think that the exhibiting Part of the History.

History of Mankind in Vision, and Part in Narrative, is as if an History-painter should put in Colours one Half of his Subject, and write down the remaining Part of it. If *Milton's* Poem flags any where, it is in this Narration, where in some Places the Author has been so attentive to his Divinity, that he has neglected his Poetry. The Narration, however, rises very happily, on several Occasions where the Subject is capable of Poetical Ornaments, as particularly in the Confusion which he describes among the Builders of *Babel*, and in his short Sketch of the Plagues of *Ægypt*. The Storm of Hail and Fire, with the Darkness that overspread the Land for three Days, are described with great Strength. The beautiful Passage which follows, is raised upon noble Hints in Scripture.

—————*Thus with ten Wounds*

*The River-dragon tam'd at length submits*

*To let his Sojourners depart, and oft*

*Humbles his stubborn Heart ; but still as Ice*

*More barden'd after Thaw : till in his Rage*

*Pursuing whom he late dismiss'd, the Sea*

*Swallows him with his Host ; but then lets pass*

*As on dry Land between two Crystal Walls,*

*Aw'd by the Rod of Moses so to stand*

*Divided*—————

THE *River-dragon* is an Allusion to the Crocodile, which inhabits the *Nile*, from whence *Ægypt* derives her Plenty. This Allusion is taken from that sublime Passage in *Ezekiel*: “ Thus saith the Lord God, Behold I am against thee, *Pharaoh* King of *Ægypt*, the great Dragon that lieth in the midst of his Rivers, which hath said, My River is mine own, and I have made it for myself.” *Milton* has given us another very noble and poetical Image in the same Description, which is copied almost Word for Word out of the History of *Moses*.

*All Night he will pursue, but his Approach  
 Darkness defends between till Morning Watch;  
 Then thro' the fiery Pillar and the Cloud  
 God looking forth, will trouble all his Host,  
 And craze their Chariot-wheels: When by Command  
 Moses once more his potent Rod extends  
 Over the Sea; the Sea his Rod obeys;  
 On their embattel'd Ranks the Waves return,  
 And overwhelm their War:—————*

AS the principal Design of this Episode was to give Adam an Idea of the Holy Person, who was to reinstate Human Nature in that Happiness and Perfection from which it had fallen, the Poet confines himself to the Line of *Abraham*, from whence the *Messiah* was to descend. The Angel is described as seeing the Patriarch actually travelling towards the *Land of Promise*, which gives a particular Liveliness to this Part of the Narration.

*I see him, but thou canst not, with what Faith  
 He leaves his Gods, his Friends, his native Soil  
 Ur of Chaldaea, passing now the Ford  
 To Haran, after him a cumbrous Train  
 Of Herds and Flocks, and numerous Servitude;  
 Not wand'ring poor, but trusting all his Wealth  
 With God, who call'd him, in a Land unknown.  
 Canaan he now attains; I see his Tents  
 Pitch'd about Sechem, and the neighbouring Plain  
 Of Moreh; there by Promise he receives  
 Gift to his Progeny of all that Land,  
 From Hamath Northward to the desert South;  
 (Things by their Names I call, though yet unnam'd.)*

AS *Virgil's* Vision in the Sixth *Æneid* probably gave Milton the Hint of this whole Episode, the last Line is a Translation

Translation of that Verse where *Anchises* mentions the Names of Places which they were to bear hereafter.

*Hec tum nomina erunt, nunc sunt sine nomine terræ.*

THE Poet has very finely represented the Joy and Gladness of Heart which rises in *Adam* upon his Discovery of the *Messiah*. As he sees his Day at a distance through Types and Shadows, he rejoices in it ; but when he finds the Redemption of Man completed, and *Paradise* again renewed, he breaks forth in Rapture and Transport :

*O Goodness infinite, Goodness immense !  
That all this Good of Evil shall produce, &c.*

I have hinted, in my Sixth Paper on *Milton*, that an Heroic Poem, according to the Opinion of the best Critics, ought to end happily, and leave the Mind of the Reader, after having conducted it through many Doubts and Fears, Sorrows and Disquietudes, in a State of Tranquillity and Satisfaction. *Milton's* Fable, which had so many other Qualifications to recommend it, was deficient in this Particular. It is here, therefore, that the Poet has shewn a most exquisite Judgment, as well as the finest Invention, by finding out a Method to supply this natural Defect in his Subject. Accordingly he leaves the Adversary of Mankind, in the last View which he gives us of him, under the lowest State of Mortification and Disappointment. We see him chewing Ashes, grovelling in the Dust, and loaden with supernumerary Pains and Torments. On the contrary, our two first Parents are comforted by Dreams and Visions, cheered with Promises of Salvation, and, in a manner, raised to a greater Happiness than that which they had forfeited : In short, *Satan* is represented miserable in the Height of his Triumphs, and *Adam* triumphant in the Height of Misery.

*MILTON's* Poem ends very nobly. The last Speeches of *Adam* and the Arch-Angel are full of Mo-  
ral



ral and instructive Sentiments. The Sleep that fell upon *Eve*, and the Effects it had in quieting the Disorders of her Mind, produces the same Kind of Con'olation in the Reader, who cannot peruse the last beautiful Speech, which is ascribed to the Mother of Mankind, without a secret Pleasure and Satisfaction.

*Whence thou return'st, and whither went'st, I know ;  
For God is also in Sleep ; and Dreams advise,  
Which he hath sent propitious, some great Good  
Presaging, since with Sorrow and Heart's Distress  
Wearied I fell asleep : But now lead on ;  
In me is no Delay : With thee to go  
Is to stay here ; without thee here to stay  
Is to go hence unwilling ; thou to me  
Art all Things under Heaven, all Places thou,  
Who for my wilful Crimes art banish'd hence.  
This further Consolation yet secure  
I carry hence ; though all by me is lost,  
Such Favour I unworthy am vouchsaf'd,  
By me the promis'd Seed shall all restore.*

THE following Lines, which conclude the Poem, rise in a most glorious Blaze of Poetical Images and Expressions.

*HELIODORUS* in his *Æthiopics* acquaints us, that the Motion of the Gods differs from that of Mortals, as the former do not stir their Feet, nor proceed Step by Step, but slide over the Surface of the Earth by an uniform Swimming of the whole Body. The Reader may observe with how Poetical a Description *Milton* has attributed the same Kind of Motion to the Angels who were to take Possession of *Paradise*.

*So spake our Mother Eve, and Adam heard  
Well pleas'd, but answer'd not ; for now too nigh  
Th' Arch-Angel stood, and from the other Hill  
To their fix'd Station all in bright Array*

*The*

*The Cherubim descend; on the Ground  
 Gliding meteorous, as evening Mist  
 Risen from a River, o'er the Marsh glides,  
 And gathers ground fast at the Lab'rer's Heel  
 Homeward returning. High in Front advanc'd  
 The brandish'd Sword of God before them blaz'd  
 Fierce as a Comet—*

THE Author helped his Invention in the following Passage, by reflecting on the Behaviour of the Angel, who, in Holy Writ, has the Conduct of *Lot* and his Family. The Circumstances drawn from that Relation are very gracefully made use of on this Occasion.

*In either Hand the hasting Angel caught  
 Our ling'ring Parents, and to the Eastern Gate  
 Led them direct; and down the Cliff as fast  
 To the subjected Plain; then disappear'd.  
 They looking back, &c.*

THE Scene which our First Parents are surpris'd with upon their looking back on *Paradise*, wonderfully strikes the Reader's Imagination, as nothing can be more natural than the Tears they shed on that Occasion.

*They looking back, all th' Eastern Side beheld  
 Of Paradise, so late their happy Seat,  
 Wav'd over by that flaming Brand, the Gate  
 With dreadful Faces throng'd and fiery Arms:  
 Some natural Tears they dropp'd, but wip'd them soon;  
 The World was all before them, where to chuse  
 Their Place of Rest, and Providence their Guide.*

IF I might presume to offer at the smallest Alteration in this Divine Work, I should think the Poem would end better with the Passage here quoted, than with the two Verses which follow:

*They*

*They Hand in Hand, with wand'ring Steps and slow,  
Througħ Eden took their solitary Way.*

THESE two Verses, though they have their Beauty, fall very much below the foregoing Passage, and renew in the Mind of the Reader that Anguish which was pretty well laid by that Consideration :

*The World was all before them, where to chuse  
Their Place of Rest, and Providence their Guide.*

THE Number of Books in *Paradise Lost* is equal to those in the *Æneid*. Our Author in his First Edition had divided his Poem into Ten Books, but afterwards broke the Seventh and the Eleventh each of them into two different Books, by the Help of some small Additions. This second Division was made with great Judgment, as any one may see who will be at the Pains of examining it. It was not done for the sake of such a Chimerical Beauty as that of resembling *Virgil* in this Particular, but for the more just and regular Disposition of this great Work.

THOSE who have read *Bossu*, and many of the Critics who have written since his Time, will not pardon me if I do not find out the particular Moral which is inculcated in *Paradise Lost*. Though I can by no means think with the last-mentioned *French* Author, that an Epic Writer first of all pitches upon a certain Moral, as the Ground-work and Foundation of his Poem, and afterwards finds out a Story to it ; I am, however, of Opinion, that no just Heroic Poem, ever was, or can be made, from whence one great Moral may not be deduced. That which reigns in *Milton* is the most universal and most useful that can be imagined : It is in short this, *That Obedience to the Will of God makes Men happy, and that Disobedience makes them miserable*. This is visibly the Moral of the principal Fable, which turns upon *Adam* and *Eve*, who continued in *Paradise* while they kept the Command that was given them, and were driven

driven out of it as soon as they had transgressed. This is likewise the Moral of the principal Episode, which shews us how an innumerable Multitude of Angels fell from their State of Bliss, and were cast into Hell upon their Disobedience. Besides this great Moral, which may be looked upon as the Soul of the Fable, there are an Infinity of Under-morals which are to be drawn from the several Parts of the Poem, and which makes this Work more useful and instructive than any other Poem in any Language.

THOSE who have criticized on the *Odyssey*, the *Iliad*, and *Æneid*, have taken a great deal of Pains to fix the Number of Months or Days contained in the Action of each of those Poems. If any one thinks it worth his while to examine this Particular in *Milton*, he will find that from *Adam's* first Appearance in the Fourth Book, to his Expulsion from *Paradise* in the Twelfth, the Author reckons ten Days. As for that Part of the Action which is described in the three first Books, as it does not pass within the Regions of Nature, I have before observed that it is not subject to any Calculations of Time.

I have now finished my Observations on a Work which does an Honour to the *English* Nation. I have taken a general View of it under those four Heads, the Fable, the Characters, the Sentiments, and the Language, and made each of them the Subject of a particular Paper. I have in the next Place spoken of the Censures which our Author may incur under each of these Heads, which I have confined to two Papers, though I might have enlarged the Number, if I had been disposed to dwell on so ungrateful a Subject. I believe, however, that the severest Reader will not find any little Fault in Heroic Poetry, which this Author has fallen into, that does not come under one of those Heads among which I have distributed his several Blemishes. After having thus treated at large of *Paradise Lost*, I could not think it sufficient to have celebrated this Poem in the whole, without descending to Particulars. I have therefore bestowed

bestowed a Paper upon each Book, and endeavoured not only to prove that the Poem is beautiful in general, but to point out its particular Beauties, and to determine wherein they consist. I have endeavoured to shew how some Passages are beautiful by being Sublime, others by being Soft, others by being Natural ; which of them are recommended by the Passion, which by the Moral, which by the Sentiment, and which by the Expression. I have likewise endeavoured to shew how the Genius of the Poet shines by a happy Invention, a distant Allusion, or a judicious Imitation ; how he has copied or improved *Homer* or *Virgil*, and raises his own Imaginations by the Use which he has made of several Poetical Passages in Scripture. I might have inserted also several Passages of *Tasso*, which our Author has imitated ; but as I do not look upon *Tasso* to be a sufficient Voucher, I would not perplex my Reader with such Quotations as might do more Honour to the *Italian* than the *English* Poet. In short, I have endeavoured to particularize those innumerable Kinds of Beauty, which it would be tedious to recapitulate, but which are essential to Poetry, and which may be met with in the Works of this great Author. Had I thought, at my first engaging in this Design, that it would have led me to so great a Length, I believe I should never have entered upon it ; but the kind Reception it has met with among those whose Judgments I have a Value for, as well as the uncommon Demands which my Bookseller tells me have been made for these particular Discourses, give me no Reason to repent of the Pains I have been at in composing them.

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EXPLANATORY NOTES  
ON THE  
POETICAL WORKS  
OF  
MILTON,  
ALPHABETICALLY DIGESTED.

A.

**A** *ARON*, The son of Amram, the brother of Moses, Prince of the family of Levi, High-priest of the Hebrews.

*Abaddon*, The name of the Angel of the bottomless pit; *Revel*, ix. 2. applied by Milton, *P. R.* iv. 624. to the bottomless pit itself.

*Abarim*, A hill in the land of Moab, over against Jericho, on the farther side of Jordan.

*Abasb'd*, Made ashamed.

*Abassin*, *Kings*, i. e. Kings of *Abassinia*, a country in Africa professing christianity; called by the Dutch the country of Prester John, from Unchan Jahannan one of the Emperors of it.

*Abban*, A river of Damascus, mentioned in 2 Kings, v. 12. supposed by modern travellers to be but one of the branches of Baraddy. See Maundrel's Journey, &c. p. 124.

H

*Abdiel*,

## A.

*Abdiel*, Heb. i. e. *A servant of God*; An holy Seraph who zealously opposed Lucifer in his revolt.

*Abide*, P. L. 4. 87. To bear or support the consequences of a thing.

*Abortive*, That which brings forth nothing. *J.*

*Abraham*, Heb. *Father of many nations*; The son of Terah, the father of the faithful; the friend of God; with whom God entered into covenant to give him a numerous posterity, and the possession of the land of Canaan.

*Abrupt*, Divided, without any thing intervening. *J.*

*Abstracted*, Separated.

*Abyss*, A depth without bottom.

*Academe*, A gymnasium or place of exercise in the suburbs of the city of Athens, beset with woods, taking its name from Academus.

*Acanthus*, the herb *Bear's-foot*.

*Accaron*, A city on the south of Gath, about 36 miles from Jerusalem to the west. It was once a place of great wealth and power, so that it held out a long time against the victorious Jews: but it is now a poor despicable village.

*Accessible*, That which may be approached.

*Accessories*, Men who are guilty of a felonious offence, not principally, but by participation.

*Acclame*, A Shout of praise, acclamation.

*Acheron*, has its name from *αχος* *dolor*, and *εω flux*, *flowing with grief*; and is represented accordingly, the river of sorrow, agreeable to Virgil's character of it,

—*tenebrosa palus Acheronte refuso*. Lib. 6 v. 107.

—where baleful Acheron spreads far and wide

His livid, melancholy, murmuring tide. *Pitt.*

*Achieve*, 1. To perform, finish. 2. To gain or obtain. *J.*

*Achilles*, The son of *Peleus* King of Thessaly, and *Thetis* the Goddess of the sea; a famous hero at the siege of Troy.

—*sad task, yet argument, &c. Par. Lost. B. 9. l. 11:*

*i. 6.*

## A.

*i. e.* The *Paradise Lost*, even in this latter part of it concerning God's anger, and Adam's distress, is a more heroic subject than the *Wrath of Achilles* on his foe  *Hector*, whom he pursued three times round the walls of Troy, according to Homer.

*Acquist*, Acquirement, attainment.

*Adam second*, *i. e.* JESUS-CHRIST. 1 Cor. xv. 45.

*Adamant*, A stone of impenetrable hardness.

———gates of burning adamant. B. 2. v. 436.

Milton here alludes to Virgil, B. 6. v. 552.

Wide is the fronting gate, and, rais'd on high,  
With adamantine columns threatens the sky. *Dryden*.

*Adonis*, The God of the Syrians, who, according to tradition died every year, and revived again. He was slain by a wild boar in mount Lebanon, from whence the river Adonis descends. When this river began to be of a reddish hue, as it did at a certain season of the year (which Mr. *Maunder* attributes to a sort of minium, or red earth, washed into the river by the violence of the rain) this was their signal for celebrating their Adonia, or feasts of Adonis; and the women made loud lamentations for him, supposing the river was discoloured with his blood.

*Adramelech*, Heb. *mighty, magnificent King*; One of the idols of *Sepharvaim*, worshipped by them in Samaria, when transplanted thither by Salmanezer. "And the Sepharvites burnt their children in the fire to *Adramelech*." 2 Kings, xvi. 31.

*Adria*, The Adriatic Sea, now the Gulf of Venice, which separates Greece and Illyricum from Italy.

*Aduſt*, Burnt up, scorched.

*Ægean Isle*, so called from the *Ægean* sea. It is a very tempestuous sea between Asia and Greece, because of the contrary winds. It runneth from the White Sea into the Mediterranean Sea, and hath a vast Multitude of Isles, whereof Lemnos is one.

*Æolian charms*, *i. e.* Verses; such as those of Alcæus and Sappho, who were both of Mitylene in Lesbos,



# A.

an island belonging to the Æolians. *Her. Od. iii. 30.*  
v. 13.

*Princeps Æolium carmen ad Italos  
Deduxisse modos.*

It was happy Horace first  
Who to Æolian sounds attun'd th' *Asionian* lyre.  
*Francis.*

*Aërial*, Inhabiting the air.

*Aëry*, from air. It is used by Milton sometimes to signify spiritual, angelical, immaterial things.

*Ætna*, The highest mountain in Sicily, called by the inhabitants *Monte Gibello*, i. e. the Mount of Mounts. It vomits out dreadful streams of fire like those of Mount Vesuvius, which often cause earthquakes, and great desolation in this island. Virgil gives a fine description of this volcano, *Æn. Lib. iii. 571.*

*Afer* or *Africus*, The south-west wind, from Africa.

*Afflicted*, is here used in the Latin Sense, Routed, ruined, utterly broken .B. i. v. 186.

*Affront*, 1. Outrage, act of contempt. 2. Open opposition, encounter.

*Affloat*, i. e. Floating, swimming upon the surface of the water.

*Agape*, (an adverb,) Staring with the Mouth. P. L. 5. 357.

*Aggregated*, Collected together, many materials heaped into one mass.

*Aghast*, Struck with horror, as at the sight of a spectre.

*Agonistes*, An actor, a prize-fighter, Gr. *Agonistes*, ludio, *histrion*, actor scenicus.

*Agra*, The capital of the kingdom of the same name, or Indostan in Asia, is situated on the river Jemma, 300 miles N. E. of Surat. It is a large, beautiful, and populous city, 20 miles in circumference, where the Mogul frequently resides.

*Abaz*. An idolatrous King of Judah, father of *Hezekiah*, 2 Kings, 16.

*Ajalon*, Heb. An oak; The name of a strong city, belonging to the Philistines, in the Tribe of Dan, four miles from Jerusalem to the south-east. See *Jos. x. 12.*

*Alabaster*,

## A.

*Alabaster*, A kind of soft marble, easier to cut, and less durable than the other kinds. The white is the most common. *J.*

*Aladule*, The Greater Armenia, called by the Turks (under whom the greatest part of it is) *Aladule*, of its last King Aladules, slain by Selymus the First in his retreat to Tauris, a great city in Persia, now called Ecbatana.

*Alcaino* or *Cairo* (Grand) The capital of Ægypt, situated in a Plain at the foot of a mountain, 2 miles East of the banks of the Nile, and 100 South of the mouth of that river. It is ten miles in circuit, and is said to contain near a million of souls, 30 or 40 frequently dwelling in a house. It is the same with ancient Memphis. Near this city stood the Ægyptian Babylon.

*Alchemist*, One who pursues, or professes the science of alchemy. *J.*

*Alchemy*, The more sublime chymistry, which proposes the transmutation of metals. *J.*

*Alcides*, *Hercules*, so called from his grandfather Alcæus. See Par. Lost, B. 2. v. 542, &c. Milton here alludes to Hercules's return from the conquest of Cæchalia a city in Bœotia, from whence he had brought Iole the King's Daughter. Deinara his wife, in jealousy of his new mistress, sent him an invenom'd robe, which stuck so close to his skin, that he could not pull off the one without the other. The Pain was also so exquisite that he tore up the *Thessalian Pines*; and Lichas, who had brought him the poisoned robe, he threw from the top of Ceta, a mountain of Thessaly, into the Euboic sea, the sea near Eubœa an island in the Archipelago. See *Ovid*, Met. ix. 136.

*Alcinous*, He reigned in a Grecian Island in the Ionian Sea (now the Gulf of Venice) anciently called Phæacia, then Corcyra, now Corfu under the dominion of the Venetians. The soil is fruitful in oil, wine, and most excellent fruits. This Alcinous is made fa-

## A.

mous for his gardens, celebrated by Homer, as also for the entertainment he gave to Ulysses.

*Aleian*, of *aleia*, Gr. *wandering*, A Field in Cilicia, where it is said that Perseus wandered after his fall from heaven, and died with hunger.

*Algiers*, The capital of the kingdom of the same name, the largest in Barbary, a good sea-port, lying near the mouth of the river Saffran in the Mediterranean, opposite to the island Majorca.

*Alimental*, That which nourishes. *J.*

*Almanzor*, Arab. The *Victor*, was King of Morocco, who invaded Spain with 60,000 horse and 100,000 foot, A. D. 1158. He usurped the territories of the Spanish Moors who invited him over, was beaten by the christians, and slain with an arrow at the siege of Santarin in Portugal.

*Alp*, *i. e.* A mountain white with snow, and so used by Milton for mountains in general, S. A. 620, and Par. Lost, ii. 620. The name is indeed appropriated to the mountains which separate Italy from France and Germany: but any high mountain may be so called.

*Amalthea*, Gr. *i. e.* *very rich and multiplying*; Daughter of Melissus King of Crete, a mistress and nurse of Jupiter which fed him with goats milk and honey; and likewise mother of Bacchus. Jupiter gave her a *horn of plenty* which supplied her with every thing. Hence the *copia-cornu*.

*Amara*, A high mountain in Abyssinia, about 90 miles in compass, a day's journey high, and surrounded with rocks, with only one entrance into it. On the top are many beautiful palaces, where the King's children are educated, and the younger sons kept that they may not disturb the government.

*Amarant*, Gr. *unfading*. A Flower of a purple-velvet colour, which, tho' gathered, keeps its beauty, and when all other flowers fade, recovers its lustre by being sprinkled with a little water. It is used as an emblem of immortality.

*Amazonian,*

## A.

*Amazonian*, of the *Amazons*, A warlike nation of women in Scythia near Mæotis; who, when they had a mind to have children, sent for men that lived near them to get them with child, but to stay with them no longer (one of them came to Alexander for that purpose); and if they bore male children, they lamed or crippled them; if female, they cut off their right breasts, that it should be no hindrance to them in throwing their javelins or darts.

*Amber*, A yellow transparent substance, of a gummy consistence.

*Ambient*, surrounding, encompassing. *ſ*.

*Ambition*, *Us'd no ambition*, S. A. 247. that is, not going about with studiousness and affectation to gain praise, alluding to the origin of the Word in Latin, from *ambire*, to go about.

*Ambrosia*, 1. The imaginary food of the Gods. 2. The name of a Plant. *ſ*.

*Amerce*, P. L. 1. 609. To deprive, to forfeit. It properly signifies to mulct, to fine; but here it has strange affinity with the Greek *αμεινω*, to deprive, to take away.

*Amice*, The first or undermost part of a priest's habit, over which he wears the *Alb*. Derived from the Latin *amicio*, to cloath.

*Amity*, Friendship.

*Ammiral*, used by Milton for Admiral, as thinking it of a better sound, or as coming nearer its extraction *Ammiraglio*.

*Ammon*, Gr. a ram; The name of Jupiter, worshipped in Africa under the shape of a ram, where also he had a famed oracle.

*Amphisbæna*, A serpent that is said to have an head at both ends, and to go both ways; of which the word (from *αμφι* and *βῆνω*) is expressive. See *Lucan*, *Phars.* ix. 696.

*Amplitude*, Capacity.

*And amplitude of mind to greatest Deeds.* P. R. 139.

## A.

In which expression (says Mr. Thyer) there is a great deal of dignity as well as significancy ; and none certainly could have been better selected to express the idea which the Poet intended to convey.

*Amrēm*, The Father of Aaron.

*Anarch*, An author of confusion. *J.*

*Angala*, A country of Africa, principally inhabited by negroes, and whither most European nations resort to purchase slaves for their American plantations. This country is situated between 5 and 16 Deg. S. Lat. and 10 and 15 E. Lon.

*Announce*, P. R. 4. 504. To publish, to proclaim.

*Antæus*, A giant of prodigious strength, the son of *Nep-tune* and *Terra*, or *Earth*, who dwelt at Irafia a place in Libya ; who, when knocked down by Hercules, immediately received new strength from his mother. For which reason Hercules held him up in his left hand, and dashed his brains out between earth and heaven.

*Antarctic* South, contrary to Arctic North, from *απεναντι* the bear, the most conspicuous constellation near the North Pole. .

*Antistater*, A native of Idumæa, and father of Herod, who (according to Josephus) abounded in riches, for the sake of which *Mark Antony* raised his son Herod to the throne of Judah. See *Antiq.* Book 14. c. 1.

*Aonian mountain*, A poetical expression for soaring to a height above other poets. The mountains of Bœotia, antiently called *Aonia*, were supposed by the antients the haunt of the Muses ; and thus *Virgil Ecl.* vi. 65.

*Apathy*, Exemption from passion. *J.*

*Apocalypse*, Revelation ; a Word used only of the Sacred Writings. *J.*

*Apostacy*, Departure from what a man has professed. It is generally applied to religion. *J.*

*Aspaid*, Satisfied. *J.*

*Appetence*, Carnal desire. *J.*

*Aquilo* or *Boreas*, i. e. the *North-wind* ; who, according to the fable, carried off by force *Orithyia* daughter of Eriœtheus

## A.

**Eretheus** King of Athens. *Ovid. Met. 6. Fab. 9.* Milton hath invented this fine fable (Poem 1. on the Death of an infant) of Winter's rape upon his sister's daughter on the same grounds as that of Boreas on the daughter of Eretheus, whom he ravished as she crossed over the river Ilysus (as Apollonius says, B. 3.) i. e. she was drowned in a high wind, crossing that river.

**Arabian**, from Arabia, a country of large extent in Asia. Its three principal subdivisions are Arabia Felix, Arabia Deserta, and Arabia Petræa.

**Arbitress**, Witness, spectatress.

**Arboret**, A small tree, or shrub.

**Arboreous**, Belonging to a tree.

**Arcadian**, from Arcadia, a country in Peloponnesus having very good pasture ground, and therefore abounding with shepherds, who were given to music, and particularly excelled in the pipe. Pan was the peculiar God of this country.

**Architrave**, That part of a column which lies immediately upon the capital, and is the lowest member of the entablature. *J.*

**Argestes**, Lat. and Gr. White as silver, because it clears the sky. The North-east wind.

**Argo**, Gr. i. e. *swift*; The ship wherein Jason and other valiant Greeks made a famous expedition to Colchos upon the Pontus, to bring from thence the golden fleece into Greece. This expedition of the *Argonauts* was much celebrated in ancient history.

**Argob**, Heb. *A lump of earth or gravel.* A large, fruitful, and populous country lying on the East of Jordan among the mountains, and belonged to Og King of Basan. It was afterwards called Trachonitis, *Luke iii 1.*

**Argus**, A shepherd who had an hundred eyes, and whom Juno set to watch the loves of Jove. Jupiter was displeased with such a spy (employed Mercury to lull Argus asleep and kill him; which he did with his pipe and rod (to which Milton refers; Book xi. 133.)

## A.

and cut off his head. He was afterwards transformed into a stately peacock. See the story, *Ovid, Met. i. 625, &c.*

*Ariel*, Heb. *The lion of God*, or strong lion, one of the evil spirits, of remarkable ferocity.

*Aries*, Lat. *The Ram*, The first sign in the zodiac, when the sun enters into which, the days and nights are equal.

*Arimaspians*, The Arimaspians were an one-eyed people of Scythia who adorned their hair with gold, and between whom and the Gryphons there were continual wars about gold; the Gryphons guarding it, the Arimaspians taking it away whenever they had opportunity.

*Arioch*, Heb. *A fierce and terrible lion*; one of the evil spirits.

*Armoric*, from Armorica, since called *Bretagne*, of the Britons who settled there.

*Arnon*, A river, which was the boundary of the country of the Ammonites on the South.

*Arçar*, Heb. *beat or destroyed*; A city of the Moabites on the river Arnon.

*Arreed*, to advise, direct. *J.*

*Artaxata*, The chief city of Armenia, seated upon the river Araxes.

*Ascalon*, Heb. *An ignominious fire*; A city of Palestine, where there was a temple dedicated to the idol Dagon.

*Ascalonite*, An inhabitant of Ascalon.

*Astaroth*. See *Baalim*.

*Asmadai*, Heb. *to destroy*: The lustful and destroying angel *Asmodeus*, mentioned *Tobit iii. 9.* who deprived Sarah of her seven husbands; but after that she was married to the son of Tobit, he was driven away by the fumes of the heart and liver of a fish.

*Asphaltic pool*, or the lake Asphaltis, A collection of waters in Palestine, in Asia, into which the river Jordan runs, imagined to be the place where Sodom and Gomorrah were anciently situated.

*Asphaltus*, The bitumen of this lake, which exactly resembles

## A.

semples pitch, and is only distinguishable by its sulphureous smell and taste.

*Aspbodel*, A poetical name of the flower Daydilly.

*Asparamont*, A romantic name of a place in Orlando Furioso.

*Affyria*, Heb. *The blessed*, so called from Assur the son of Shem; A large and fertile country in Asia. This is one of the empires we have the earliest knowledge of, which lasted 1200 years from Nimrod the first sovereign to Sardanapalus the last.

*Astarte*, The Goddess of the Phœnicians, the same with Astoreth. The moon was adored under this name. She is rightly said (Book i. 437.) *to come in troop* with Astoreth, as she was one of them, the moon with the stars. She is likewise called the Goddess of the Zidonians, and the abomination of the Zidonians, 2 Kings xxiii. 13. She was worshipped very much in Zidon or Sidon, a famous city of the Phœnicians situated upon the Mediterranean. Solomon, who had many wives that were foreigners, was prevailed upon by them to introduce the worship of this Goddess into Israel, 1 Kings xi. 5. and built her a temple on the Mount of Olives; which, on account of this and other idols, is called the mountain of corruption, 2 Kings xxiii. 13. as here by the Poet, the *offensive mountain*, and before, that *opprobrious hill*, and that *hill of scandal*.

*Astma*, A frequent, difficult, and short respiration, joined with a hissing sound, a cough. *Ÿ*.

*Astonied*, A word used for astonished. *Ÿ*.

*Astound*, To astonish, to confound with fear or wonder. *Ÿ*.

*Astracan*, A considerable part of the Czar's dominion, formerly a Tartarian kingdom, with a capital city of the same name, near the mouth of the river Volga at its fall into the Caspian Sea.

*Astrea*, or the Virgin, One of the twelve signs of the zodiac.



## A.

- Astronomer*, He that studies the celestial motions. *J.*
- Atabalipa*, The last, and one of the most peaceable Emperors of Peru in America. *v.*
- Athens*, anciently the capital of Attica; famous for its learned men, and the extraordinary eloquence which flourished there: now called Setines.
- Atheous*, P. R. 1. 487. Atheistic, Godless.
- Atlantic stone*, i. e. marble.
- Atlantic Sea*, The great Western ocean.
- Atlas*, A chain of mountains running from E. to W. through the North of Africa, from which the sea between the latter and America has taken the name of the Atlantic Ocean. Dr. Shaw assures us, that they are not of that uncommon height and magnitude ascribed to them by the ancients.
- Also, A great astronomer; insomuch that he is said to have borne heaven on his shoulders.
- Atrophy*, Want of nourishment; a disease. *J.*
- Attent*, Intent, attentive.
- Attrite*, Worn by rubbing. *J.*
- Attune*, To make any thing musical. *J.*
- Auditress*, The woman that hears. *J.*
- Avon*, A river that has its rise in Leicestershire, and falls into the Severn below Bristol.
- Auran*, or Haran, or Charran, or Charræ; A city of Mesopotamia near the Euphrates.
- Aurora*, The Goddess of the morning; so used by poets for the morning itself. The fan of winds among the leaves may be properly called the fan of the morning.
- Ausonian* of Ausonius, because Ausonius, the son of Ulysses by Calypso is said to have reigned there; A part of Italy between Benevent and Cales. But afterwards, in later authors and here, this word denoted all Italy in general.
- Azazel*, A name used for some *demon* or *devil* by several antient authors Jewish and Christian. It is derived from two Hebrew words, *az* and *azel*, signifying brave in retreating; a proper appellation for the standard-bearer of the fallen angels.

*Azoris,*

## B.

*Azores*, The name of several islands in the Atlantic Ocean, situated between 36 and 4 deg. N. Lat. and between 25 and 33 W. Long.

*Azotus* or Ashdod, A city in Palestine, where Dagon had a temple.

*Azure*, Blue, faint-blue. *J.*

*Azza* for Gaza, A city of the Philistines.

## B.

**B** *Baalim*, *Lords*, and *Astaroth*, *Flocks* or *Riches*. These are properly named together, as they frequently are in Scripture; and there were many Baalim and Astaroth. They were the general names of the Gods and Goddesses of Syria and Palestine, and the neighbouring countries. It is supposed, that by them is meant the sun, and the host of heaven.

*Babel*, i. e. *Confusion*, The tower so called because God then confounded the languages of these impious builders. *Gen. xi. 1—10.*

*Babylon*. It was the ancient metropolis of Assyria; was formerly the largest, noblest, and most magnificent city in the whole world; founded by Nimrod, but perfected by Semiramis. Modern travellers cannot now determine the place where it stood.

*Bacchus*, The natural son of Jupiter by Semele; the God of wine, because he first planted vines.

*Bactra*, The chief city of Bactria, a province of Persia, famous for its fruitfulness.

*Baleful*, Sorrowful, sad. *J.*

*Ban*, Interdiction. *J.*

*Bandite*, A man outlawed.

*Barbaric*, Foreign, far-fetched. *J.*

—————Barbaric pearl and gold. *B. ii. 4.*

In allusion to the custom used at the coronation of some kings in the East of showering gold and precious stones upon their heads. And this pearl and gold is called *Barbaric pearl and gold*, after the manner of the

## B.

**Biserta**, An ancient city of Barbary in Africa, supposed to be the same with Utica.

**Bituminous**, from *bitumen*, a fat unctuous matter dug out of the earth, or scummed off lakes.

**Bizance** or *Byzantium*, A city of Thrace, built by Pausanias captain of the Spartans. It was afterwards enlarged, and made the head of the oriental empire under Constantine, and was called Constantinople. It is now in the hands of the Turks. being won by Mahomet II. A. D. 1453. They call it Hamboul.

**Blanc** from the French *blanc*, *white*. So Virgil calls the moon, *candida luna*, the white moon.

**Bland**, Soft, mild, gentle. *J*.

**Blaze**, To publish, to make known, *J*.

**Blithe**, Gay, airy. *J*.

**Bocbus**, the realm of, i. e. Mauritania, the farthest part of Africa to the South.

**Bolt**, An ancient word for arrow.

**Bolt**, To blurt out, to let fly without thinking. *J*.

**Boreas**, The North-wind.

**Born**, Gay, merry. *J*.

**Bosky**, Woody.

**Bosphorus**, Gr. The *passage* of an *ox*. A narrow passage into the Euxine Sea by Constantinople, through which Jason passed with much difficulty and danger.

**Brand**, P. L. 15. 643 A sword. Brando in Italian too signifies a sword. The reason of this denomination seems to be derived from hence; because men fought with stakes and fire-brands before arms were invented.

**Bourn**, A bound, a limit.

**Briareos** or *Briareus*, The son of Titan, one of the giants. He was called by men *Ægeon*, and among the Gods, *Briareus*. Poets feign that he had an hundred hands, and fifty heads. Hence Virgil calls him *centimanus Briareus*, *Æn. vi. 287*.

And *Briareus* with all his hundred hands.

**Brigad**, A division of forces, a body of men. *J*.

**Brigandine**, A coat of mail.

*Brimmed*

## C.

*Brimmed waves*, Waves that rise to the brim or margin of the shore.

*Brinded*, Streaked, tabby. *J.*

*Broidered*, Adorned.

*Budge*, Stiff, formal.

*Bullion*, Gold or silver in the lump unwrought. *J.*

*Bulwark*, 1. A fortification or citadel. 2. A security. *J.*

*Burgher*, One who has a right to certain privileges in this or that place.

*Busiris*, A most cruel tyrant in Egypt nearly contemporary with Danaus in Greece. He has been supposed by some, tho' erroneously, to be the same with Pharaoh. Milton has followed that opinion, i. 307.

*Buxom*, Flexible, yielding; from a Saxon word, to bend.

## C.

**C***admus*, The son of Agenor, King of the Phœnicians, being sent by his father out of Asia into Greece to look for his sister Europa, whom Jupiter had stolen away in the shape of a bull, and not being able to find her, he durst not return home, but staid among the Greeks, whom he taught the use of letters, and the way of making brass. He founded Thebes in Bœotia; but afterwards, upon the account of some misfortunes, being obliged, together with his wife Hermione, to quit it, they came into Illyria, where they were both changed into serpents for having slain one sacred to Mars, as we read in the fourth book of *Ovid's Metamorphoses*.

*Cæcias*, Gr. *drawing evil*, The North-west wind.

*Calabria*, A country in the uttermost part of Italy, towards the Mediterranean.

*Calv'd*, Brought forth. It is a general word, and does not relate to cows only; but hinds are said to calve in, *Jeb xxxix.* 1. and *Psal. xxix* 3. and so does not fall under Dr. Bentley's censure of it "as a metaphor  
" very

## C.

“very heroical especially for wild beasts.” Mr. Addison particularly commends this metaphor, and the whole description of the beasts rising out of the earth, as worthy of the genius of Milton, and the most shining part in the poem.

*Calumnious*, Slandorous, falsely reproachful. *J.*

*Cambala*, The principal city of Cathay, a province of Tartary, the antient seat of the Chams.

*Cambuscan*, *The Story of Cambuscan bold (Il Penseroso, 160.)* He means Chaucer and his Squire's tale, wherein Cambuscan is King of Sarra in Tartary, and has two sons, *Algarfise* and *Camball*, and a daughter named *Canace*. This Tartar King receives a present from the King of Araby and Ind of a wondrous *horse of brass*, that could transport him through the air to any place, and a sword of rare quality, and at the same time his daughter Canace is presented with a virtuous *ring and glass*; a glass by which she could discover secrets and future events; and a ring by which she could understand the language of birds. This tale was either never finished by Chaucer, or part of it is lost. But Spenser has introduced it, Book 4. Cant. 2. St. 32.

*Camel*, An animal very common in Arabia, Judea, and the neighbouring countries. It will continue ten days without water.

*Canaan*, A part of Syria, so called from Chanaan the son of Ham by whom it was first inhabited; the land promised to Abraham and his posterity, and to which he with his whole family went from the country of Chaldæa. *Gen. xii. 5.*

*Canopy*, covering spread over the head. *J.*

*Caparison*, A sort of cover for a horse. *J.*

*Cape of Good Hope*, The most southern promontory of Africa, where the Dutch have a good town and fort, the capital of their settlements amongst the Hottentots, or country of Caffaria, extending 200 miles within land, and producing the most excellent wine,  
corn

## C.

corn and fruits, to be met with any where, having great plenty of cattle, venison, fish and poultry, and would be a very desirable place, was it not subject to storms in summer and winter, more than any other part of the globe. Lat. 34. 15 S. Long. 20. 7.

**Caphtor**, *The Sons of Caphtor*, Sam. Agonistes, 1713, i. e. the Philistines, who were originally of the island of Caphtor or Crete. The people were called Caphthorim, Cheretim, Ceretim, and afterwards Cretians. A Colony of them settled in Palestine, and there went by the name of Philistines.

**Capitoline Jupiter**, So called from the Capitol, his temple at Rome.

**Capricorn**, *a horned goat*, One of the Twelve Signs of the Zodiac. The Tropic of Capricorn is the sun's farthest progress southwards.

**Car**, A chariot of war. *℥*.

**Caravan**, A troop or body of merchants or pilgrims, who meet at certain times and places, to put themselves in a condition of defence from thieves, who ride in troops in several desert places upon the road. A Caravan is like an army, consisting ordinarily of five or six hundred camels, and near as many horses, and sometimes more. This makes it the safest way of travelling in Turkey and Persia with the caravan, though indeed it goes slower than in less company, or with a guide alone, as some will do. See *Travels into Persia*, in *Harris*, Vol. ii. B. 2. C. 2.

**Carbuncle**, A jewel shining in the dark.

**Carmel**, A mountain in Judea, northward towards the sea.

**Carnage**. 1. Slaughter, havock. 2. Heaps of flesh. *℥*.

**Carol**, A song of devotion. *℥*.

**Casbin** or **Casbeen**, One of the greatest cities in Persia, in the province of Agrach, formerly Parthia towards the Caspian Sea, where the Persian Monarchs made their residence after the loss of Tauris, from which it is distant 65 German miles.

**Carpathian's wizard's book**, (*Maske*, 892.) Proteus, who had

## C.

had a cave at Carpathus, an island in the Mediterranean, was a wizzard or prophet, was likewise Neptune's shepherd, and as such bore a hook. See *Virg. Georg. iv.* 387.

*Cafius*, An antient Mountain in Egypt.

*Caspian Sea*, A large collection of waters in Asia, having Astracan and Calmuck Tartary on the North, Bosphoras and part of Persia on the East, another part of Persia on the South, and another Part of Persia and Circassia on the West. It is a sea particularly noted for storms and tempests.

*Cassia*, A sweet spice mentioned by Moses. *Exod. xxx.*

*Castalian Spring*, A spring by the grove of Daphne at Antioch, of the same name with that in Greece at the foot of Parnassus, and extoll'd for its prophetic qualities.

*Cataphracts*, Men or horses completely armed, from *καταφρασσα*, to guard with arms.

*Cataract*, A disorder in the eye; which for many ages, and till about 30 years ago, was thought to be a film growing over the eye, intercepting or veiling the sight, and so increasing till vision was totally obstructed; but the disease is in the chrystalline humour, lying between the outmost coat of the eye and the pupilla. The dimness which is at the beginning, is called a suffusion, and when the sight is lost, is called a Cataract, and cured by *couching*, which is with a needle passing through the external coat, and driving down; the loss of which is somewhat supplied by the use of a large convex glass.

*Cataract*, A fall of water from on high; a cascade. *γ.*

*Catarrh*, A defluxion of a sharp serum from the glands about the head and throat.

*Cathayan*, from *Cathay* or *Catay*, a country of Asia, and the northern part of China.

*Cedarn*, The same as *Cedrine*, of or belonging to the cedar tree.

*Celtic*, Belonging to the Celts, Heb. *fair* and *yellow*; the

## C.

the old Gauls, now the French ; called so upon the account of their yellow hair.

*Centric* and *concentric*, are terms applied to spheres whose center is the same with the earth.

*Centaur*, A poetical being, supposed to be compounded of a man and a horse ; and is one of the constellations.

*Censer*, The pan in which incense is burned. *℥*.

*Ceraſtes*, A serpent having horns. *℥*.

*Cerberian*, Belonging to Cerberus, *i. e.* mouths as wide as those of the dog Cerberus ; whom poets feign to have three heads, others fifty, some an hundred.

*Ceres*, The daughter of Saturn and Ops, the Goddess of corn and tillage. She had by Jupiter one daughter named Proserpine, whom Pluto stole away, and carried into hell. Ceres sought her throughout the whole world ; and at last hearing that she was carried by Pluto into hell, complained of the indignity to Jupiter, and with much entreaty prevailed with him to suffer her to live only half the year with Pluto, and the other half with the Gods above.

*Chalybean* from Chalybes ; who were famous among the antients for their iron-works.

*Cham* or *Ham*, Heb. *beat*, Noah's third son, who in the division of the world had Africa for his lot, and was worshipped by the Egyptians under the name of Hammon.

*Champion*, A flat open country. *℥*.

*Chaos*, The mass of matter supposed to be in confusion before it was divided by the creation into its proper classes and elements. *℥*.

*Character*, P. L. 8. 545. Here used in its original sense for a mark, a stamp, a representation.

*Charity*, P. L. 4. 756. Tenderneſs, kindneſs, love. Charities is used in the Latin ſignification, and, like *caritates*, comprehends all the relations, all the endearments of conſanguinity and affinity. The theological virtue of univerſal love. P. L. 3. 216. 12. 584.

*Char-*



## C.

**Charlemaign**, or *Charles the Great*, The son of Pipin first King of France, and afterwards Emperor of the Romans. About the year 800 he undertook a war against the Saracens in Spain, and as say the Spanish historians, he and his army were routed at Fontarabia;—though all the French writers agree, that he was victorious over his enemies, and died in peace.

**Charybdis**, *The gulf of perdition*; a dreadful whirlpool in the Sicilian sea, opposite to Scylla, a rock situated in a small bay on the Italian coast, into which bay the tide runs with a very strong current, so as to draw in the ships that come within the compass of its force, and either dashes them against the rocks, or swallows them in the eddies.

**Chemic** or *Chymist*, A professor of chymistry, a philosopher by fire. Milton calls the sun (*Par. Lost*, B. iii. 609, the *arch-chymist*; because he produceth so many precious vegetables, fruits, metals, minerals, out of the earth, by the powerful influence of his rays darted upon it.

**Chemos**, An idol of the Moabites, supposed by Jerom and other learned men to be the same with Baal-peor, as well as with Priapus, or the idol of turpitude, and therefore called by our Poet, *Tb' obscene dread of Moab's sons*.

**Chersonese**, A peninsula. Milton here (*Par. Lost*, Book xi. 392.) alludes to a large tract of land comprehending the vast peninsula of Ganges between Sumatra and Borneo, called by the antients the *golden Chersonese*, because it abounded with gold; now the promontory of Malacca, from Malacca the chief city of it.

**Cherub**, A celestial spirit, which in the hierarchy is placed next in order to the Seraphim. *J.*

**Chimera**, A fabulous monster, said to have the head of a lion, the belly of a goat, and the tail of a serpent.

**Chinese** of *Sericana*. Serica is a region betwixt China to the East, and the mount Imaus to the West: and what our author says of the Chinese here, (*Par. Lost*, B. iii.

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B. iii. 439.) he seems to have borrowed from Heylin's *Cosmography*, p. 387. where it is said: "Agree-  
 "able unto the observation of modern travellers, the  
 "country is so plain and level, that they have carts  
 "and couches driven with sails as ordinarily as drawn  
 "by horses in these parts."

*Chivalry*, from the French *chevalerie*, signifies not only knight-hood, but those who use horses in fight, either by riding on them, or by being drawn by them in chariots.

*Choral*, Sung by a choir. *J.*

*Chrysolite*, A precious stone of a dusky green, with a cast of yellow. *J.*

*Cimmerian desert*, *Allegro* 10. The Cimmerians were a people who lived in caves under ground, and never saw the light of the sun. See *Homer*, *Odys.* xi. 44. and *Tibullus* iv. 1. 65.

*Cincture*, Inclosure.

*Circe*, The daughter of Sol and the Nymph Perse. She was a sorceress, and skilful in the nature of herbs. She poisoned her husband the King of the Scythians, and being for her cruelty expelled her kingdom, went into Italy, and there dwelt in an isle, whither Ulysses was driven with his companions; all of whom, except Ulysses, she turned into swine; but at last, upon his entreaty, she restored them again to their native forms.

*Circlet*, A circle, an orb. *J.*

*Circumfluous*, Environing with waters. *J.*

*Citadel*, A fortress, a castle. *J.*

*Citron tables*, Tables made of citron wood were in such request among the Romans, that Pliny calls it *mensarum insania*, *table-madness*.

*Clan*, A family, race. *J.*

*Clang*, A sharp, shrill noise. *J.*

*Clarion*, A trumpet. *J.*

*Cleombrotus*. He was called Ambraciota, of Ambracia a city of Epirus in Greece. Having read Plato's book,

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book, of the soul's immortality and the happiness of another life, he was so ravished with the account, that he leapt from a high wall into the sea, that he might immediately enjoy it. This death is celebrated by Callimachus in one of his epigrams.

Oh sun, said fam'd Cleombrotus, adieu !  
And from the rock himself triumphant threw :  
Not courting death, by burd'ning ills oppress'd,  
But reading Plato, his enlarged breast.  
Long'd to partake his soul's immortal rest.

Dodd.

*Cocytus*, A river in hell ; derived from the Greek word *κωκυθς*, signifying to weep and lament.

*Coeternal*, Equally eternal with another. *J.*

*Cogitation*, 3. Meditation. *J.*

*Collateral*, 1. Side to side. 2. Running parallel. 3. Diffused on either side. *J.*

*Colleague*, A partner in office or employment. *J.*

*Collison*, The art of striking two bodies together. *J.*

*Colloquy*, Conference, conversation, talk. *J.*

*Columbus*, A Spaniard, who made the first discovery of America, about the year 1492. and found the Americans, as travellers report, girt about with feathers, as Adam and Eve were with fig-leaves.

*Combustion*, Conflagration, burning, consumption by fire. *J.*

*Comet*, Lat. *hairy star* ; A heavenly body in the planetary region, appearing suddenly, and again disappearing. Comets, vulgarly called blazing stars, are distinguished from other stars by a long train or tail of light always opposite to the sun. The antient poets frequently compare a hero in his shining armour to a comet. Thus *Virgil*, *Æn.* x. 272.

So the dire comet, with portentous light

And baleful gleams, glares dreadful in the night. *Pitt.*

*Commiseration*, Pity, compassion, tenderness. *J.*

*Comminality*, The common people. *J.*

*Compass*,

## C.

**Compact**, Made up. Milton makes use of this word in his description of the *ignis fatuus*; which is perfectly philosophical, and needs no other explication. See Book ix. 634.

**Compeer**, Equal, companion, colleague. *J.*

**Complacence**, The cause of pleasure, joy. *J.*

**Concave**, Hollow, opposite to convex. *J.*

**Conclave**, 1. A private apartment 2. The room in which the cardinals meet; or the assembly of cardinals. *J.*

**Condense**, Thick, dense. *J.*

**Cone**, A figure round at bottom, and lessening all the way, ends in a point. Milton's measuring of time is highly poetical: *Now had night measur'd with her shadowy cone, &c. Par. Lost, iv. 776.* For the form of the shadow of the earth is exactly a cone; the base of which standing on that side of the earth where the sun is not, and consequently when it is night there. This cone, to those who are on the darken'd side of the earth, could it be seen, would mount as the sun fell lower, and be at the utmost height in the vault of their heaven when it was midnight. The shadowy cone had now arisen half way; consequently, supposing it to be about the time when the days and nights were of equal length, it must now be about nine o'clock, the usual time of the angels setting their sentries; as it immediately follows.

**Conflagrant**, Involved in a general fire. *J.*

**Conglobe**, To gather into a round mass, to consolidate in a ball, to assemble and associate together. P. L. vii. 239. To coalesce into a round mass. P. L. vii. 292.

**Conglob'd**, Coalesced, or associated in a general mass.

**Congo**, A kingdom in the lower Ethiopia, on the western shore.

**Congratulant**, Rejoicing in participation. *J.*

**Connubial**, Matrimonial, pertaining to marriage.

**Consistory**, A solemn assembly.

**Contrite**, Bruised, much worn; worn with sorrow, harrassed with the sense of guilt; penitent. *J.*

## C.

**Contumacy**, Obstinacy, perverseness.

**Convex**, Rising in a circular form ; opposite to concave.

*Convex* is spoken properly of the exterior surface of a globe ; and *concave* of the interior surface, which is hollow.

**Coral**, A sea-plant. Kercher supposes large forests of it to grow at the bottom of the sea.

**Cormorant**, A voracious bird that preys on fish.

**Cornice**, The highest projection of a wall or column. *J.*

**Corny**, Strong or hard like horn, horny ; of the Latin *corneus*, horny.

**Coronet**, An inferior crown worn by the nobility. *J.*

**Corrosive**, That which has the quality of wearing any thing away.

**Cotys**, The Goddess of Impudence, originally a strumpet, had midnight sacrifices at Athens. She is therefore very properly by our author said to be *dark-veild*. Her dues or rights were called Cotyttia, and her priests Bapteæ, because they who were initiated into her mysteries were sprinkled with warm water. See *Juvenal*, ii. 91.

**Couchant**, Lying down, squatting. *J.*

**Couverture**, Shelter, defence.

**Cranes**, Birds with long bills, who at the approach of winter generally fly to more favourable climates.

**Craze**, To break, to crush, to weaken.

**Crescent**, Increasing, growing. *J.*

**Crescent**, P. L. x. 434. Any similitude of the moon increasing. The Turks bear the horned moon, the crescent, in their ensigne.

**Grisset**, A great light set upon a beacon, light-house, or watch-tower. *J.*

**Crete**, now called Candy, An island situated in the mouth of the *Ægean* sea, between Rhodes and Peloponesus. The length of it is 270 miles, the breadth 50. In this Jupiter was brought up and buried, according to the poets.

*Crisped,*

## C.

*Crisped*, twisted.

*Crocodile*, (from κροκῶν, saffron, and δειλῶν, fearing)

An amphibious voracious animal, in shape resembling a lizard, and found in Egypt and the Indies. It is covered with very hard scales, which cannot be pierced except under the belly. It runs with great swiftness, but does not easily turn itself. *℥*.

*Cronian sea*, The northern frozen sea.

*Crow-toe*, The hyacinth.

*Crude*, Not brought to perfection, immature. *℥*.

*Crystallin*, Clear as crystal.

*Crystallin sphere*, The crystallin heaven, to which the Ptolemaics attributed a sort of libration or shaking, to account for certain irregularities in the motion of the stars.

*Ctesiphon*, A city near Seleucia, the winter-residence of the Parthian Kings..

*Cube*, A regular solid body, consisting of six square and equal faces or sides, and the angles all right, and therefore equal. *℥*.

*Cubit*, Is a measure from the elbow to the finger's end, and is reckoned a foot and a half, or (according to Bishop Cumberland) 21 inches, 888 decimals.

*Cuirassiers*, Horsemen armed with cuirasses, which covered the body quite round from the neck to the waist.

*Culminate*, To be vertical, to be in the meridian:

*Curfeu*, i. e. *cover fire*, A bell so called, that was ordered to be rung by William the Conqueror in every town and village at eight of the clock, that all persons should then put out their fire and candle, and go to bed.

*Curius Dentatus*, A noble Roman, who would not accept of the lands which the senate had assigned him for the reward of his victories; and when the ambassadors of the Samnites offered him a large sum of money as he was sitting at the fire and roasting turnips with his own hands, he nobly refused to take it;

## D.

saying, that it was his ambition not to be rich, but to command those who were so.

*Cyclades*, An heap of islands in the Archipelago.

*Cycle*, A circle.

*Cynosure*, The star near the North-pole, by which the sailors steer.

*Cyrene*, A dry, sandy, barren province of Libya.

*Cytherea's son*, i. e. *Æneas*, The son of Venus and Anchises : a Trojan Prince, who, after Troy was taken, came into Italy, where he married Lavinia, King Latinus's daughter, who had been before espoused to *Turnus* King of the Rutilians, and succeeded Latinus in his kingdom.

## D.

**DAGON**, An idol of the Philistines. Some derive his name from *Dagon*, which signifies corn, as if he was the inventor of it : others from *Dag*, a fish ; and he is accordingly represented with the upper part of a man, and the lower part of a fish. Our author follows the latter opinion, which is that commonly received, and has the authority of the learned Selden.

*Dalilah*, i. e. Destroyer ; Samson's wife or concubine, who proved his ruin, by betraying him to his enemies. See *Judg.* xvi. 4.

*Dalliance*, Interchange of caresses, acts of fondness, conjugal conversation. *J.*

*Damasco*, or *Damascus*, The capital of the South part of Syria, lying in a delightful and fertile plain, encompassed with mountains, but at so great a distance as to be scarcely discernible, and extremely well watered by small streams. The city is about two miles in length, and surrounded with gardens for above 30 miles ; and scarce any of them but have a fine clear stream running through it, with cascades, fountains, and other water works ; which, together with turrets,

## D.

rets, steeples, summer-houses, frequently peeping out from amongst the green boughs, add no small advantage and beauty to the prospect. The natives believe this to have been the seat of paradise, and have a tradition amongst them, that Adam was formed of the dust of the fields in the neighbourhood. See *Maundrel's Journey*, &c. p. 124.

*Damiata*, A port-town in Egypt, on the Eastern mouth of the Nile, 5 miles from the sea, and 10; N. of Grand Cairo. It was antiently called Pelusium.

*Dan*, i. e. Judge, one of the twelve tribes.

*Danaw*, i. e. *Danube*, One of the largest rivers in Europe. It having its source near Fursternburg, near the black forest of Suabia, and taking a North east course through that province, visits Ulm its capital, and then runs East through Bavaria and Austria, passes by Ratisbon, Passau, Eus and Vienna; afterwards entering Hungary, runs South-east from Presburg and Buda, and so to Belgrade; after which it divides Bulgaria from Walachia and Moldavia, and also bounds Servia to the North. In its vast course it receives 60 rivers, besides 120 small streams; and in the wars between the Turks and Christians, they had fleets upon it, and frequent engagements.

*Dank*, Damp, humid, moist. *J.*

*Daphne's grove*, A beautiful place near Antioch shaded with trees, watered with springs, and much resorted to for pleasure; receiving its name from Daphne, a beautiful nymph, the daughter of Peneus, a river of Thessaly, beloved and courted by Apollo; who pursuing her, she was turned into a laurel or bay-tree.

*Dapp'ed dawn*, *L'Alleg.* 44. This word is used and explained in *Shakespeare, Much Ado about Nothing*, Act v. Scene 8.

——— and look, the gentle day  
Before the wheels of Phœbus round about  
*Dapples* the drousy East with spots of gray.



## D.

*Darien*, An Isthmus in the West Indies that joins North and South America together, and hinders the ocean, as it were with a bar, from flowing between them.

*David*, The son of Jesse, and King of Israel, from whose loins Christ was to proceed. *Matth.* xxii. 42.

*Debell*, To conquer, overcome in war; from the Latin *debellare*.

*Debonair*, Elegant, civil, well-bred, gentle, complaisant.

*Decan*, A province of the hither peninsula of India in Asia.

*Dee*, The river on which the city of Chester stands. *Spenser* thus speaks of it, St. 59.

And following Dee, which Britons long ygone  
Did call divine, that doth by Chester tend.

*Defends*, Forbids, prohibits, hinders. *Par. Lost*, xi. 86. xii. 207. and *Par. Reg.* ii. 370.

*Delea*, *Diana* (who is called *Delea*, as she was born in the island *Delos*) the daughter of Jupiter by *Latona*, at the same birth with *Apollo*; who, out of love to chastity, avoiding all acquaintance and consort with men, with a company of nymphs retired into the woods, and there exercised herself in the hunting of wild beasts, carrying about with her a bow and a quiver; whereupon she was called the Goddess of the woods, much honoured for her chastity, and had many temples dedicated to her, whereof that at *Ephesus* was the most renowned.

*Delineate*, To describe.

*Dell*, A pit, a valley.

*Delos*, One of the islands in the Archipelago, said to have floated about in the sea, till it became the birth-place of *Apollo*. *Callimachus* has given a most enchanting description of this matter. See his Hymn to *Delos*.

*Delphian Cliff*, *Parnassus*, whereon was situated the city *Delphi*, famous for the temple and oracle of *Apollo*; which is said to have been struck dumb at the coming of Christ (and to this *Milton* alludes in his poem on Christ's

## D.

**Christ's Nativity,** (L. 176.) and particularly he alludes to the famous story of Augustus Cæsar, consulting the Pythia or Priestess of Apollo, who should reign after him? and her answering, That an Hebrew boy had commanded her to leave that temple, and return to hell. See Suidas on Augustus Cæsar.

**Deluge,** A general inundation.

**Democratic,** A popular government.

**Demodocus.** Such as the wise Demodocus, &c. (See Poem 2. at a vacation-exercise.) Alluding to the eighth book of the Odyssey, where Alcinous entertains Ulysses, and the celebrated musician and poet Demodocus sings the loves of Mars and Venus, and the destruction of Troy, and Ulysses and the rest are affected in the manner there described.

**Demogorgon,** A Deity amongst the antients, whom they supposed capable of producing the most wonderful effects, and whose name they dreaded to pronounce. See *Lucan, Phar.* vi. 744. Some suppose this name to be a corruption of Demiurgus: others imagine him to be so called, as being able to look upon the Gorgon, who turned all other spectators to stone.

**Demoniac,** Influenced by the Devil. *Y.*

**Demur,** To doubt of. *Y.*

**Depopulation,** The act of unpeopling, havock, waste. *Y.*

**Descant,** A song or tune composed in parts. *Y.*

**Deucalion,** The son of Prometheus, who married Pyrrha the daughter of Epimetheus. When he reigned in Thessaly, came the deluge which drowned all the world; only he and his wife got into a little sloop, which was carried on Mount Parnassus and there stayed, where the dry land first appeared after the inundation was gone. He consulted with the oracle of Themis, how mankind might be repaired? and he was answered, By casting his great mother's bones behind his back; whereupon he and his wife took stones, and cast them over their shoulders; and they became men and women. See *Ovid, Met.* i. 318, &c.

# D.

High on the summit of this dubious cliff  
 Deucalion wafting moor'd his little skiff.  
 He with his wife were only left behind  
 Of perish'd man; they two were human kind.  
 The mountain-nymphs and Themis they adore,  
 And from their oracles relief implore.  
 The most upright of mortal men was he,  
 The most sincere and holy woman she.  
 O righteous Themis, if the powers above  
 By pray'rs are bent to pity, and to love;  
 If human miseries can move their mind,  
 If yet they can forgive, and yet be kind:  
 Tell how we may restore by second birth  
 Mankind, and people desolated earth. *Dryden.*

*Devoid*, Destitute.

*Diabolic*, Devilish, partaking of the qualities of the Devil. *J.*

*Diadem*, A tiara; an ensign of royalty worn by the Eastern Monarchs. *J.*

*Dialect*, Language, speech.

*Diamond*, The most valuable and hardest of all gems; is, when pure, perfectly clear and pellucid as the purest water. The largest ever known is in the possession of the Great Mogul, which weighs two hundred and seventy nine carats, and is computed to be worth seven hundred and seventy-nine thousand, two hundred and forty-four pounds sterling.

*Diapason*, Concord through all tunes, *δια πασων.*

*Diffident*, Not confident, not certain. *J.*

*Diffused*, Spread, scattered.

*Dight*, Dressed, adorned.

*Dilated*, Widened, or grown wide.

*Dimensionless through heav'nly doors*, *Par. Lost*, B. xi. 17.

As these prayers were of a spiritual nature, not as matter that has dimensions, measure and proportion, they passed through heaven's gates without any obstruction.

*Dingle*, A hollow between hills.

*Dipsas*,

# D.

*Dipsas*, A serpent whose bite produces unquenchable thirst.

*Dis* or *Pluto*, Gr. & Lat. *rich*; The Son of Saturn and Ops, brother to Jupiter, and the God of Hell, who stole Proserpine from her mother Ceres, and carried her into his infernal regions.

*Discontinuous wound*, P. L. vi. 329. Said in allusion to the old definition of a wound, that it separates the continuity of the parts.

*Dise spouse*, To separate after faith plighted. *J.*

*Disgorge*, To discharge by the mouth. *J.*

*Dishevel*, To spread the hair disorderly. *J.*

*Disarage*, To treat with contempt, to mock, to flout. *J.*

*Displode*, To disperse with a loud voice; to vent with violence.

*Dissipation*, The state of being dispersed. *J.*

*Divan*, The council of the oriental Princes. *J.*

*Diverted*, Turned aside, perverted. *Par. Reg. ii. 349.*

*Divinely*, Excellently, in the supreme degree.

*Dodona*, A city and wood sacred to Jupiter, situated near the famous city Delphi.

*Doff*, To put off dress.

*Dole*, The act of distribution or dealing, *απο τε διλιν*, to distribute.

*Dolphin*, A sea-fish, which is observed to sport on smooth seas in calm weather. Our author calls him (*Par. Lost*, vii. 409.) the bended dolphin, not that he really is more so than any other fish, but only appears crooked, as he forms an arch by leaping out of the water, and instantly dropping into it again with his head foremost. Virgil alludes to their sportive nature, *Æn. v. 509.*

Thus dolphins in the deep each other chase

In circles, when they swim around the watry race.

*Dryden.*

*Domination*, One highly exalted in power; used of angelic beings. *J.*

*Dominic*, A Spaniard, the author of the order of Dominican

## D.

**nican Friars.** It is customary with ignorant zealots to put on dying persons a robe of one of the priests of this order, to carry them safe through purgatory.

**Dorado-El,** or the golden city, The capital of Guiana, a country in South America, called so by the Spaniards upon the account of its richness and extent.

**Dorian lyric odes,** Such as those of Pindar, who calls his the Dorian harp. *Par. Reg. iv. 257.*

**Dorian mode,** One of the three principal measures of antient music, and the most grave and majestic of any, and consequently best adapted to the fallen angels at this conjuncture. *Par. Lost, i. 551.*

**Doric Land,** i. e. Greece, Doris being a part of Greece.

**Dotban,** A city in Palestine.

**Dove-like,** (*Par. Lost, B. i. 21.*) Alluding to *Gen. i. 2. The Spirit of God moved on the face of the waters.* For the word we translate *moved* signifies properly *brooded*, as a bird doth upon her eggs; and Milton says, like a dove, rather than any other bird, because the descent of the Holy Ghost is compared to a dove, *Luke iii. 22.*

**Drass,** Any thing thrown away. *J.*

**Drear,** Mournful, dismal. *J.*

**Drizzle,** To shed in small drops.

**Drones,** Were thought to be the bees husbands, and all the bees to be female; which seems to be an idle notion, against the course and rule of Nature. A modern naturalist informs us, that in a hive there is commonly one queen and perhaps a thousand males, who are called drones, and near two thousand working bees of no sex that can be distinguished. The queen or mother bee is longer than the rest, and will produce, one year with another, from thirty to forty thousand bees. The drones, or husbands of this queen, except when they are paying their duty to her, live idly and luxuriously upon the finest honey, and so, as *Milton* expresses it, (*Par. Lost, B. iv. 90.*) She feeds her husband drone deliciously.

*Drop*

## E.

*Drop serene*, or *Gutta serena*, A disorder in the eye arising from an obstruction in the capillary vessels of the optick nerve, sometimes, though rarely, curable: It makes very little change in the eye to appearance.

*Dryad*, A nymph of the groves.

*Dulcet*, Sweet, luscious. *J.*

*Dulcimer*, A musical instrument played by striking the trap wires with little sticks. *J.*

*Dun* or *Don*, The river on which Doncaster stands. Milton calls it Gulphy, because it runs in a low, deep channel, which is (says Camden) the signification of the British word *Dan*.

## E.

**EAGLE**, A large bird of prey particularly sharp-sighted, who builds her nest on high rocks and lofty trees. See *Job xxxix. 27, 28.*

*Ecbatana*, The metropolis of Media. The ancient historians speak of it as a very large city.

*Eccentric*, From the center.

*Eclipse*, An obscuration of the heavenly luminaries, darkness. *J.*

*Ecliptic*, A great circle of the sphere supposed to be drawn through the middle of the zodiack, and making an angle with the equinoctial at the points of Aries and Libra, of  $23^{\circ} 30'$ , which is the sun's greatest declination.

*Eden*. *With loss of Eden*, (*Par. Lost*, B. i. 4.) He means with loss of Paradise, which was planted in Eden; which word signifies delight and pleasure; and the country is supposed to be the same that was afterwards called Mesopotamia, particularly by our author, in iv. 210, &c. Here the whole is put for a part, as sometimes part for the whole, by a figure called *synecdoche*.

*Effluence*, That which issues from some other principle.

*Egress*, The act of going out of any place, departure. *J.*

## E.

**Egypt**, A large country in Africa, well known in sacred and profane history.

**Elaborate**, Finished with great exactness.

**Eld**, Old age, old people worn out with years.

**Eleale**, A city of the Moabites, situated near Heshbon.

**Elephant**, The largest of all quadrupeds, of whose sagacity, faithfulness, prudence, and even understanding, many surprising relations are given. This animal feeds on hay, herbs, and all sorts of pulse. He is supplied with a trunk, or long, hollow cartilage, which serves him for hands. His teeth are the ivory, so well known in Europe.

**Elixir**, A cordial of any sort. *J.*

**Elops**, (Gr. without a voice.) A serpent that gives no notice of its approach by hissing, rattling, &c. as others do. It is covered with scales like a fish, and by some so called.

**Elves**, The plural of Elf; a wandering spirit, supposed to be seen in wild places.

**Eli**, A judge and high priest of Israel. He was a good man, but too indulgent to his sons Hophni and Phinehas, *who were sons of Belial, and knew not the Lord*, 1 Sam. ii. 12. He judged Israel forty years, and died suddenly at the age of ninety-three.

**Elysian**, Deliciously soft and soothing. From Elysium.

**Elysium**, The place assigned by the heathens to happy souls; any place exquisitely pleasant. *J.*

**Emblem**, P. L. iv. 703. In the Greek and Latin sense for inlaid floors of stone or wood, to make figures, mathematical or pictural.

**Embroid**, To disturb, to confuse, to distract. *J.*

**Embrion**, The state of any thing yet not fit for production, yet unfinished. *J.*

**Emergent**, Rising into view or notice. *J.*

**Emmet** or **Ant**, A very small insect, famous for her providence, frugality and industry. See Prov. vi. 6.

**Empedocles**, The scholar of Pythagoras, a philosopher and poet, born at Agrigentum in Sicily: he wrote of the nature of things in Greek, as Lucretius did in Latin.

## E.

**Latin.** He stealing one night from his followers, threw himself into the flaming *Ætna*, that being no where to be found, he might be esteemed to be a god and to be taken up into heaven; but his iron pattens being thrown out by the fury of the burning mountain, discovered his defeated ambition, and ridiculed his folly. *Hor. on the Art of Poetry, 464.*

Then tell of wild *Empedocles* the story,  
Who nobly fond of more than mortal glory,  
Fond to be deem'd a god, in madding fit  
Plung'd in cold blood in *Ætna's* fiery pit. *Francis.*

**Emperor.** *This Emp'rour, &c. (Par. Reg. iv. 90.)* This account of the emperor *Tiberius* retiring from *Rome* to the island *Capreæ*, and there enjoying his horrid lusts in private, and in the mean while committing the government to his wicked favourite and minister, *Sejanus*, together with the character of this emperor, is perfectly agreeable to the Roman histories.

**Empiric,** It here (*P. L. v. 440.*) signifies versed in experiments. *J.*

**Emprise,** Attempt of danger, undertaking of hazard, enterprize.

**Empyreal,** Formed of the element of fire, refined beyond aerial.

**Empyrean,** The highest heaven where the pure element of fire is supposed to subsist. *J.*

**Enna,** A fair field in Sicily much celebrated by *Ovid* and *Claudian* for its beauty.

**Epicycle,** A circle upon another circle.

**Epidaurus,** A city in Peloponesus, where *Æsculapius* the god of physick was worshipped, and who being sent for to *Rome* in the time of a plague, assumed the form of a serpent, and accompanied the ambassadors. See the story in *Ovid Met. 15.*

**Epilepsy,** Any convulsion or convulsive motion of the whole body or some of its parts, with a loss of sense.

**Equator,** A great circle whose poles are the poles of the world;



## E.

world ; it divides the globe into two equal parts, the northern and southern hemisphere.

*Equinoctial*, The line that encompasses the world at an equal distance from either pole, to which circle, when the sun comes, he makes equal days and nights all over the globe.

*Equivalent*, Equal in any excellence.

*Ercoco*, A sea-port town of Ethiopia on the Red Sea near the Persian ocean, with a fine harbour and a very good trade ; it was the utmost boundary of the vast Abyssinian empire, to the north east of Africa.

*Erebus*, *i. e.* Darkness, hell, or the lowest place in hell.

*Eremite*, One who lives in a wilderness, a hermit.

*Erroneous*, Mistaken, mislead by error.

*Esau*, The son of *Isaac*, a brother of *Jacob*, who sold his right of primogeniture, and was supplanted of his father's blessing by *Jacob* ; and to escape the anger of *Esau* upon that account, *Jacob* fled to Padan-Aram.  
*Gen. xxv.*

*Esoligand*, A great tract of land in North America, towards the Arctic circle and Hudson's-bay.

*Etherial*, Celestial, heavenly. *Y.*

*Ethereous*, Formed of ether, heavenly. *Y.*

*Ethiop.* Or *that starr'd Ethiop queen* (*Il Penseroso* 19.)

*Cassiope*, wife of *Cepheus* king of Ethiopia, after having triumphed over all the beauties of her age, daring to compare herself to the Nereids, raised their indignation against her to such a degree, that they sent a prodigious whale into their country ; so that to appease them, she was commanded by the oracle to expose her daughter *Andromeda* to be devoured by the monster ; but *Perseus* delivered *Andromeda*, and procured *Cassiope* to be taken into heaven ; for which last reason our author here calls her the *starr'd Ethiop queen*.

*Ethiop-Line*, *i. e.* The equinoctial line ; because that vast empire lies directly under the line, and is extremely hot.

*Etruria*, The antient name for Tuscany.

*Euboic*

## E.

*Euboic Sea*, So called from Eubœa, an island in the Archipelago.

*Eve*, rightly call'd mother of all mankind. Gen. iii. 20. And Adam called his wife's name Eve, because she was the mother of all living. He called her before *Ishah*, woman, because she was taken out of *Ish*, man. Gen. ii. 23.

Woman is her name, of man

Extracted——

As it is expressed, viii. 496. But he denominates her *Eve*, or *Hawab*, from a Hebrew word which signifies to live, in firm belief that God would make her the mother of all mankind and of the promised seed particularly. B. xi. 159. Our poet had called her *Eve* before by way of anticipation.

*Evince*, To prove, to show. *Y*.

*Euphrasy*, The herb eyebright. *Y*.

*Euphrates*, Heb. Fruitful. The finest river in Asiatick Turkey, having its source from Niphates, a hill in Armenia. Its streams water Mesopotamia, pass by Babylon, and after a very long course, it discharges itself into the Persian Sea. It is rightly called by our poet *old*, being mentioned by the oldest historians in the earliest accounts of time. Gen. ii. 14. And it is likewise the bordering flood, being the utmost limit or border eastward of the promised land, according to Gen. xv. 18.

*Europe*, One of the four parts of the world, and the most considerable for people, arts, and arms.

*Eurus*, The east wind.

*Euronyme*. See *Opbin*.

*Execration*, Curse or imprecation of evil. *Y*.

*Exercise*, 1. To practise and employ. 2. To vex and trouble.

*Exhalation*, That which rises in vapours. *Y*.

*Exhilarate*, To make cheerful, to cheer, to fill with mirth.

*Exorbitant*, Deviating from the course appointed or rule established. *Y*.

*Expans*,

## F.

- Expanse*, A body widely extended without inequalities.  
*Expedite*, To facilitate, to free from impediment. *J.*  
*Extenuate*, To lessen, to degrade, to diminish in honour ; to palliate.  
*Eyries*, The place where birds of prey build their nests and hatch.  
*Ezekiel*, A prophet of God, who was favoured with many extraordinary visions.

## F.

- F***ABRICIUS*, A Roman who could not be bribed by all the large offers of king *Pyrrhus* to aid him in negotiating a Peace with his countrymen : And yet he lived and died so poor, that he was buried at the public expence, and his daughters fortunes were paid out of the treasury.  
*Fairy*, A kind of fabled being supposed to appear in a diminutive human form, and to dance in the meadows, and reward cleanliness in houses ; an elf ; a fay. *J.*  
*Fallible*, Liable to error.  
*Fanatic*, Enthusiastic, superstitious.  
*Faunus*, The son of *Picus*, father of *Latinus*, and third king of the Aborigines ; who having taught the people religion and tillage, was accounted the tutelary god of husbandmen.  
*Favonius*, The same as *Zephyrus*, or the western wind that blows in the spring.  
*Fealty*, Duty due to a superior lord.  
*Fesole*, A city in Tuscany.  
*Fervid*, Hot, burning.  
*Fet*, A piece.  
*Fex*, The capital of the empire of the same name, and of Morocco in Africa, situated on the Cebu, 219 S. of Gibraltar, and 246 N. E. of the city of Morocco. It is a large and populous place, and the seat of the Emperor.

*Fiend*,

# F.

*Fiend*, An enemy, the great enemy of mankind, *Satan*, any infernal being. *Y*.

*Firstling*, The first produce or offspring.

*Flamen*, A priest, one that officiates in solemn offices.

*Flaw*, P. L. x. 693. A sudden gust, a violent blast: from the Greek *φλαω*, to break.

*Flora*, The goddess of flowers.

*Flowret*, A flower, a small flower.

*Fluctuate*, To move with uncertain and hasty motion. *Y*.

*Fluid*, Having parts easily separable, not solid.

*Foil*, 1. Defeat, overthrow. 2. Leaf, gilding. *Y*.

*Fontarabia*, A small, genteel, and well-fortified town in Biscay, at the very entrance into Spain, and esteemed the key of the kingdom.

*Franciscan*, An order of monks, so called from their founder, St. *Francis*.

*Fraternal*; Brotherly.

*Fraud*, Mischief. *Par. Reg.* iii. 72.

*Fraudulent*, Full of artifice, trickish, subtle, deceitful, performed by artifice, treacherous.

*Freakt*, Freckled, spotted.

*Frequency*, Crowd, concourse, assembly.

*Fret*, P. L. vii. 597. That stop of the musical instrument which causes or regulates the vibrations of the string.

*Friar*, A religious, a brother of some regular order.

*Friers*, P. L. iii. 474. *White*, Carmelites; *black*, Dominicans; *gray*, Franciscans.

*Frith*, A strait of the sea, where the water being confined, is rough.

*Frontier*, The marches, the limit, the utmost verge of any territory.

*Frontispiece*, That part of a building or any other body that directly meets the eye.

*Frore*, Frozen.

*Frount*, Frizled, crisped, curled.

*Fulgent*, Shining, dazling.

*Fugue*, (from *fuga*, Latin, *flight*.) Is in music the correspondency

## G.

respondency of parts, answering one another in the same notes, either above or below ; therefore exactly or graphically stiled *'resonant*, as sounding the same notes over again.

*Fusil*, Capable of being melted, liquifiable by heat.

## G.

**G**ABBLE, Loud talk without meaning. *J.*  
*Gabriel*, One of the arch-angels sent to show *Daniel* the vision of the four monarchies and the seventy weeks, *Dan.* vii and ix. and to the virgin *Mary* to reveal the incarnation of our Saviour. *Luke* i. His name in the Hebrew signifies *the strength and power of God*. Well by our author posted (*Par. Lost*, iv. 549.) as chief of the angelic guards placed about Paradise.

*Gad-re*, *Gadupa*, *Gades*, *Cadiz*, A famous trading city, a seaport of Andalusia in Spain.

*Galaxy*, *Milky way*, Being an assemblage of little stars in the heaven, seen distinctly with a telescope, but too faint and remote to affect the naked eye singly.

*Galileo*, A native of Florence, and a famous astronomer, who first used the telescope in celestial observations.

*Gambol*, To dance, to skip, to frisk. *J.*

*Ganges*, A river of the hither India in Asia, rising in the mountains which divide India from Tartary, and running from the N.W. to the S.E. about 1586 miles through the dominions of the Great Mogul, empties itself, by means of several channels, into the bay of Bengal. The natives pay an homage to this river as to a god, and several thousand pilgrims annually resort to it, and carry their dying friends from remote countries to expire on its banks, and as soon as they die, throw them into the middle of it. It annually overflows its banks, like the Nile, and renders that country very fruitful.

*Gnymed* and *Hyla*, These were two most beautiful youths, and beloved, the one by *Jupiter*, and the other

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other by *Hercules*. *Ganymed* was cup-bearer to *Jupiter*, and *Hylas* drew water for *Hercules*; and therefore both properly mentioned on this occasion. See *Par. Reg.* ii. 352.

*Garish*, Splendid, gaudy.

*Gath*, A city of the Philistines.

*Gauntlet*, An iron glove.

*Gaza*, A city of the Philistines situated on the sea-coast, dividing Palestine from Egypt.

*Gehenna*, The valley of Hinnon, where they sacrificed to *Moloch*; and it is likewise called Tophet, from the Hebrew *toph*, a drum; drums and such like noisy instruments being made use of to drown the cries of the miserable children who were there offered to this idol. It is used in several places in the New Testament; and by our Saviour himself made the type of hell, because of the continual fire kept up there to *Moloch*, and of the horrid groans and outcries of human sacrifices.

*Gem*, A jewel, a precious stone of whatever kind. *J.*

*Gentile*, One of an uncovenanted nation, one who knows not the true God. *J.*

*Geryon-Sons*, i. e. the Spaniards, so called from *Geryon*, an ancient king of Spain.

*Gibeab* or *Gibeon*, A metropolitian city of the tribe of *Benjamin*, where *Saul* was born.

*Gibraltar*, A celebrated town and fortress of Andalusia in Spain, now under the dominion of Great Britain. It lies on the strait between the Atlantic Ocean and the Mediterranean sea, to which it gives its name.

*Glaucus*. And old foethsaying *Glaucus spe'l.* (*Mase* 894.) *Glaucus* was an excellent fisher or diver, and so was feigned to be a sea-god; and *Aristotle* writes that in Delos he prophesied to the gods.

*Globus*. Spherical, round.

*Glose*, To flatter, to wheedle, to insinuate, to fawn.

*Goblin*, An evil spirit, a walking spirit, a frightful phantom, a fairy, an elf. *J.*

*Golgotha*, i. e. The Place of Skulls, called so upon the account

## G.

account of the skulls and other bones of the criminals executed there. The place where our Saviour was crucified.

*Gonfalon*, Ensign, standard.

*Gorgon*, A monster with snaky hairs, the sight of which turned beholders into stone; any thing ugly or horrid.

*Gordian-twine*, *i. e.* With many intricate turnings and windings, like the famous Gordian knot which no body could untie, and it was prophesied that whoever should untie it would become conqueror of the world. It being brought to *Alexander*, he cut it with his sword, and so fulfilled or eluded the prophecy.

*Gourd*, A plant.

*Graces*, P. L. iv. 267. The beautiful seasons.

*Grange*, P. L. xvi. 175. A farm, generally a farm with a house at a distance from neighbours.

*Gray*, White with a mixture of black. *Whose gray top.* An usual epithet of mountains, because the snow lies longer there than in the valleys, and upon some of their lofty brows all the year long.

*Greece*, the ancient Hellas, and the modern Rumelia, lying between 36 and 44 N. Lat. and between 20 and 26 E. Lon. is 400 miles long from N. to S. or from the mountains of Argentum or Scodas to Cape Matapan or Caglia in the Morea, and nearly of the same breadth from the Gulph of Venice to the Archipelago; generally temperate and fruitful, was anciently famous for the wit and learning of its inhabitants, the numerous heroes it produced, and the illustrious actions they performed; now subject to the Turk, who has admitted ignorance and barbarism into those admired seats of learning and elegance.

*Greaves*, Armour for the legs.

*Gris-Amber-steamed*. *Par. Reg.* 2. 344. Gris amber, or grey amber, is esteemed the best, and used in perfumes and cordials. This amber was formerly made use of at all banquets and entertainments, to perfume the dishes, wines, &c. Thus *Beaumont* and *Fletcher* in *the Custom of the Country*, Act 3. Sc. 2.

Be

## H.

- Be sure
- The wines be lusty, high, and full of spirit,  
And amber'd all —————
- Grotesque*, Distorted of figure, unnatural.
- Grünfel*, The lower part of a building.
- Gryphons*, Fabulous beings, in the upper part like an eagle, in the lower resembling a lion, and are said to guard gold mines.
- Guerdon*, (French). Prize, reward, recompense.
- Guiana*, A large and rich country in South America.
- Guise*, Manner, mien, habit.
- Gulf*, A bay, an opening into land, an abyss, an unmeasurable depth. *J.*
- Gurge*, Whirlpool, gulf.
- Gymnic*, S. A. 1324. Such as practise the athletic or gymnastic exercises.
- Gyves*, Chains, fetters.

## H.

- H** *Abergeon*, A coat of mail for the neck and shoulders.
- Habitable*, P. L. viii. 157. An adjective used substantively, to which earth is understood, like the Greek οἰκουμενη, that inhabited the earth.
- Hades*, Gr. dark place. It is a word of a vague signification, sometimes used for hell, as well as for the receptacle of spirits departed in a state of expectation, till the day of judgment. *Milton* has personified it, and put it in the court of Chaos.
- Hail*, A term of salutation.
- Hainous*, Wicked in a high degree, atrocious.
- Hallelujah*, Heb. *Praise ye the Lord*, A sacred term of praise.
- Hamath*, A city of Syria.
- Haran*, A town of Syria in Shobah, in the way towards the land of Canaan.
- Harangue*, To make a speech. *J.*

*Harapha,*



## H.

**Harapha**, This character is fictitious, (See *Samson Agonistes*, 1079.) but is properly introduced by the poet, and not without some foundation in Scripture. *Arapha*, or rather *Rapha* (says *Calmet*) was the father of the Anakims. The word *Rapha* may likewise signify simply a giant. *Of stock renown'd as Og*, for Og king of Basan was of the race of *Raphaim*, whose bed was nine cubits long and four broad, *Deut.* iii. 11. or *Anak*, the father of the Anakims, and *the Emims old*. *Deut.* ii. 10, 11. *A people great and many, and tall as the Anakims; which also were accounted Rephaim or Giants, as the Anakims, but the Moabites called them Emims. Kiriathaim held*, for *Gen* xiv. 5. *Chedorlamer and the kings that were with him smote the Rephaims in Ashteroth Karnaim, and the Zuzims in Ham, and the Emims in Shaveh Kiriathaim, or the plain of Kiriathaim.*

**Harbinger**, A forerunner, a precursor. *J.*

**Harmonic**, Adapted to each other, musical. *J.*

**Harnest**, Dressed, armed, accoutred. *Arnese* in Italian is a general name for all kinds of habits and ornaments.

**Harpy**, The harpies were a kind of birds which had the faces of women, and foul, long claws; very filthy creatures. *J.*

**Harvock**, To waste, to destroy. *J.*

**Heathen**, Gentile, pagan.

**Hecatompylos**, The name signifies a city with an hundred gates; and so the capital city of Parthia was called, as was likewise Thebes in Egypt for the same reason.

**Hellepont**, The entrance of the strait in Romania, in European Turkey, diving Asia from Europe, and extending from the Archipelago to Constantinople. It is now called Dardanell, and is about two miles over, where Xerxes king of Persia laid a floating bridge for his army, to march from Asia to Europe.

**Hemisphere**, The half of a globe, when it is supposed

## H.

to be cut through its centre in the plane of one of its greatest circles. *J.*

*Herald*, An officer whose business it is to register genealogies, adjust signs armorial, regulate funerals, and anciently to carry messages between princes, and proclaim war and peace. *J.*

*Hermes*, Or *Mercury*, Quicksilver, which is very fluid, volatile, and hard to be fixed.

*Hermes*, The Greek name of *Mercury* the son of *Jupiter* and *Naiä*. He was accounted the god of merchandize; the god of music, dancing, &c. the god of thieves for his nimbleness and clever conveyance. He was the conductor of travellers and the disposer of the dead, and likewise the herald and messenger of the gods.

*Hermon*, A hill in Palestine.

*Heshbon* or *Heshbon*, A city of the Moabites.

*Hesperian Gardens*, So called of *Hesperus* or *Vesper*, because placed in the West under the evening star. Those famous gardens were the isles about Cape Verd in Africa, whose most western point is still called *Hesperium Cornu*; others will have them the Canaries.

*Hesperus*, The son of *Japetus* and brother of *Atlas*, who being an exile, came into Italy, settled there, and called it *Hesperia* after his own name. The evening star.

*Hierarchy*, The chief of a sacred order.

*Hierarchy*, A sacred government, rank, or subordination of holy beings.

*Hinges*, From the four hinges of the world. Par. Reg. iv. 4.15. That is from the four cardinal points, the word *cardices* signifying both the one and the other.

*Hippogriff*, An imaginary creature, part like an horse, and part like a gryphon.

*Hinnon*, A valley S. E. of Jerusalem.

*Hispahan*, The capital of Persia. It stands in a beautiful plain, almost encompassed with mountains at the distance of two or three leagues. The city is of an oval figure, and near twelve miles in circuit.

*Holocaust*,

## H.

*Holocaust*, An intire burnt offering; else generally only part of the beast was burnt.

*Homicide*, Man-slayer, murderer.

*Horizon*, The line that terminates the view. The horizon is distinguished into sensible and real; the sensible horizon is the circular line which limits the view; the real is that which would bound it if it could take in the hemisphere. *J.*

*Heronaim*, A city of the Moabites.

*Horrent*, Dreadful.

*Hosanna*, *Save I beseech you*, An exclamation of-praise to God.

*Hoft*, P. L. To encounter in battle.

*Hostility*, The practices of an open enemy, open war, opposition in war. *J.*

*Hull, to*, To float, to drive to and fro on the water without sails or rudder.

*Humid*, Wet, moist, watery.

*Humiliation*, Mortification, external expression of sin and unworthiness.

*Hutch'd*, Coffer'd.

*Hyacinthin Locks*, i. e. dark brown or black locks.

*Hyacinthus*, A youth of Laconia whom Apollo slew by accident as he was playing at quoits, and afterwards changed him into a flower of the same name. The reader may see in *Ovid Met.* 10. Fab. 6.

*Hyaline*, Glassy, crystalline.

*Hyæna*, Is a creature somewhat like a wolf, and is said to imitate the human voice so artfully as to draw people to it, and then devour them.

*Hydra*, A monster with many heads, slain by *Hercules*.

*Hydrus*, The water-snake, from *υδρ*, water.

*Hymen*, The son of *Apollo* and *Urania*. The God of marriages and nuptial solemnities."

*Hymenean*, A marriage-song.

JACQB,

# I.

**JACOB**, The son of *Isaac* and *Rebecca*, who having supplanted his brother *Esau* of his father's blessing, fled for fear of him to Padan-Aram, and resting himself in the field of Luz, dreamed the dream, *Gen.* xxviii. 12, 13. to which our author refers, *Par. Lost*, iii. 511.

**Jaculation**, The act of throwing missive weapons.

**Janus**, A king of Italy, celebrated for his wisdom, his knowledge of things past and to come; therefore they painted him with two faces. He was after his death made a god, and *Numa* built a temple unto him, which in time of peace was shut, and in time of war open.

**Jasper**, A hard stone of a bright, beautiful green colour, sometimes clouded with white.

**Javan**, The fourth son of *Japhet*, and grandson of *Noah*; is supposed to have settled in the south-west part of Asia Minor, about Ionia, which contains the radical letters of his name. His descendents were the Ionians or Grecians.

**Ida**, A mountain in the island of Crete, where *Jupiter* is said to have been born.

**Idol**, An image worshiped as God. *J.*

**Jehovah**, The incommunicable name of the self-existent Deity.

**Jesus**, i. e. Saviour, so named because he came to save his people from their sins.

**Ilium**, The city Troy, which after enduring a ten years siege, was at last betrayed by fraud into the enemies hands.

**Illaudable**, Unworthy of praise or commendation.

**Ilimitable**, That which cannot be bounded or limited.

**Illyria**, A country in Europe, upon the Adriatick Sea, bordering on Dalmatia and Panonia, now Sclavonia.

**Il Penseroso**, The thoughtful melancholy man.

# I.

*Imaus*, A celebrated mountain in Asia; its name signifies snowy in the language of the inhabitants, according to *Pliny*. It is the boundary of the east to the western Tartars.

*Imblaze*, To blazon, to paint with ensigns armorial.

*Inbody*, To unite into one body, to coalesce.

*Imboft*, Concealed, covered.

*Imbrown*, To make brown, to darken, to obscure, to cloud.

*Imbrute*, To degrade to brutality.

*Immature*, Not ripe.

*Immure*, To confine within walls, to shut up. *J*.

*Imp*, A subaltern devil, a puny devil.

*Impal'd*, Inclosed, paled in.

*Impassioned*, Seized with passion.

*Impearl*, To form in resemblance of pearls.

*Implacable*, Not to be pacified.

*Impostor*, One who cheats by a fictitious character.

*Impregn*, To fill with any matter or quality.

*Impresses quaint*, Uncommon witty devices or emblems painted on their shields, usually with a motto.

*Inaccessible*, Not to be reached, not to be approached. *J*.

*Inbred*, Produced within, hatched or generated within.

*Incarnate*, Cloathed with flesh, embodied in flesh.

*Incubus*, The night-mare, which is a kind of torpor or stagnation, which seems to press the stomach with a weight.

*Indented*, Notched, going in and out like a saw.

*India*, A large country in Asia, divided into two parts; the one within Ganges, where are the kingdoms of Decan, Golconda, Malabar; the other without Ganges, where are the kingdoms of Pegu, Siam, and Co-chinchin; and this is called Aurea Chersonnesus.

*Indors'd*, On their backs, *Par. Reg. iii. 529*. It is customary with *Milton* to make use of words in their primary and original meaning, rather than according to their common acceptation.

*Inductive*, Leading, persuasive: with *to*. *J*.

*Indus*,

# I.

*Indus*, A noble river in Asia, rising in the mountains which divide Tartary from India, and running from N. E. to S. W. passes through Casimere, Attock, Multan, Buchor and Tatta, emptying itself by several outlets into the Indian Ocean a little below the city Tatta. It is a fine, deep, and navigable river for vessels of any burden, but the mouth of it is so choaked up with sand, that no ship can enter. *Kouli Kan* made this river the boundary between India and Persia. And this was the utmost limits of *Alexander's* conquests.

*Infuriate*, Enraged, raging.

*Ingender*, To generate.

*Inly*, Within, internally, in the heart.

*Infanguin'd*, Smear'd with gore, suffus'd with blood. *J*.

*Interdict*, To forbid, to prohibit.

*Intervene*, To come between things or persons.

*Interrupt*, To divide, to separate.

*Intrans'd*, Put into an extacy.

*Inundation*, The overflow of waters, flood, deluge.

*Invoke*, To invoke, to implore, to call upon, to pray to.

*Jocund*, Gay, merry, airy, lively. *J*.

*St. John*, The beloved disciple, who being banished to the isle of Patmos, was favoured with many extraordinary revelations.

*Ionian*, From Ionia, a country in Asia, peopled by a colony from Greece.

*Jordan*, A famous river in Judea, having its source in Mount Libanus, from whence it runs S. through the country for about 152 miles. The ordinary channel of this river at present is not above 20 yards in breadth, discharging itself into the Dead sea. It was the utmost bound of Judea southward.

*Josbua*, Heb. *Saviour*, The leader of God's people into the Promised Land. And commentators on the death of *Aaron* in Mount Hor, *Numb. xx. 28.* remark, that neither *Miriam*, that is, the Prophets; nor *Aaron*,



## K.

of fight.

address; from the

son.

emperor of Russia.

## L.

a place for

*Lafius*, and father

of the city, and the

against Persia.

which runs from

across travellers

terminates.

Saxon word signi-

fying a merry man.

northerly part of

wandering life, and

magical practices;

of Lapland witch

the hand of a ship when

heads.

placed or acting

horizontal line.

daughter of *Latinus*, be-

given to *Æneas*.

K 3



# I.

that is, the Priests; but *Jeshua*, that is, *Jesus Christ*, was able to lead God's people into the Promised Land, to Heaven and everlasting bliss. *Hume*.

*Josiah*, A good king of Judah, Ant. C. 637. who destroyed all the idol temples and groves of the idolators in his kingdom.

*Jove* or *Jupiter*, The sovereign God of the Heathens, son of *Jupiter* and *Ops*; he drove his father out of his kingdom, divided the empire of the world with his brothers, took heaven and earth to himself, gave the sea to *Neptune*, and hell to *Pluto*.

*Joust*, To run in the tilt.

*Iris*, A flower so called from resembling all the colours in Iris, or the rainbow.

*Irradiate*, To enlighten effectually, to illumine.

*Irriguous*, Watery, watered.

*Isaac*, The son of *Abraham* by *Sarah*, to whose seed the promise was made.

*Isis*, One of the principal deities of the Egyptians; by whom it is most probable they meant the moon.

*Israel*, Heb. *The chief with God*. The name given to *Jacob* by the angel at Bethel, and from which his posterity were afterwards called.

*Iterate*, To do over again.

*Jubilant*, Uttering songs of triumph.

*Jubilee*, A publick festivity.

*Judah*, One of the twelve tribes of Israel, the largest of them, by which means it came to pass that the whole country and people took their name from it, the one to be called Judea, and the other Jews.

*Juno*, The sister and wife of *Jupiter*; by her is meant the air, and the congress of *Jupiter* and *Juno* was esteemed the great cause of fruitfulness.

*Ivory*, A hard substance of a white colour, formed of the teeth or tusks of the elephant.

*Jupiter*. See *Jove*.

## K.

**K** *EN*, View, reach of sight.  
*Kerchief*, A head-dress; from the French *couvre chef*.

*Kirtle*, A woman's gown.

*Ksar*, The title of the emperor of Russia.

## L.



**L** *Abyrintb*, A maze, a place formed with inextricable windings.

*Laertes*, The son of *Acrifius*, and father of *Ulysses*.

*Labor*, A large beautiful city, and the frontier of the Mogul's dominions against Persia. Here that stately walk of shady trees which runs from Agra, upwards of 600 miles, and screens travellers from the scorching heat of the sun, terminates.

*Lair* or *Layer*, An old Saxon word signifying a bed.

*L' Allegro*, The cheerful merry man.

*Lance*, A long spear.

*Lapland*, The most northerly part of Europe, whose inhabitants lead a wandering life, and are much given to witchcraft and magical practices; and hence it is that our poet speaks of Lapland witches.

*Lapse*, To fall.

*Larbord*, The left hand of a ship when you stand with your face to the head.

*Lars*, Household gods.

*Lutera'*, Side long, placed or acting in a direction perpendicular to a horizontal line. *J.*

*Laving*, Bathing.

*Lavinia*, The daughter of *Latinus*, betrothed to *Turnus*, but afterwards given to *Æneas*.

## L.

**Laurel,** A tree whose branches were the marks of victory.

**Lawns,** An open space between woods.

**Lazar-house,** A house for the reception of the diseased, an hospital.

**Leas,** An old word for pastures or corn-fields.

**Lebanon,** A mountain in Palestine.

**Lee,** A river that divides Middlesex and Essex. *Spenser* thus describes it, St. 29.

The wanton *Lee* that oft doth lose his way.

**Lee or Lee-shore,** Is that on which the wind blows, so that to be under the lee of the shore is to be under the weather-shore, or under wind.

**Lemnos,** An island in the Archipelago.

**Lemures,** Night-spirits.

**Lenient,** Assuasive, softening, mitigating.

**Leo,** The lion, one of the constellations.

**Lethe,** A river in hell, whose name signifies *forgetfulness*, which its waters are said to have occasioned. *Æn.* vi. 714.

To your dark streams the gliding ghosts repair,  
And quaff deep draughts of long *oblivion* there.

**Leucothea,** Gr. The white goddess. She is the same with *Matuta* in Latin, which is the early morning that ushers in the Aurora rosy with the sun-beams. She is the same with *Ino*, who flying from the rage of her husband *Achæas*, who was furiously mad, threw herself into the sea from the top of a rock, with her son *Melicerta* in her arms; but *Neptune* at the intercession of *Venus* changed them into sea-deities, and gave them new names, *Leucothea* to her, and to him *Palemon*. *Ovid Met.* iv. 538. And her son rules the *strands*, having the command of the ports, and therefore in Latin is called *Portumnus*.

**Libbard,** A leopard.

**Libeccio,** An Italian word for the *lybicus ventus*, or the south-west wind.

**Libra,** One of the twelve constellations. See B. vi.

*Lihsan,*

## L.

*Libyan*, from *Libya*, A large country in Africa, S. W. of Egypt.

*Lichas*, The messenger whom *Deianira* sent with the poisoned robe to *Hercules*, and whom he in his rage threw from the mountain Oeta.

*Limbeck*, A still.

*Limbo*, An imaginary region bordering on hell, in which there is neither pleasure nor pain, where the souls of the patriarchs are supposed to be detained, and those good men who died before our Saviour's resurrection.

*Limitary*, P. L. iv. 971. Placed at the bounds as a guard or superintendant; set to guard the bounds.

*Lineament*, Feature, discriminating mark in the form.

*Lithe*, Limber, flexible.

*Locres*, *Lyones*, &c. (*Par. Reg.* ii. 360.) Are names he had met with in romances.

*Locust*, A devouring insect.

*Longitude*, The distance of any part of the earth to the east or west of any place.

*Loquacious*, Full of talk, full of tongue.

*Lore*, Lesson, doctrine, instruction.

*Lucid*, Transparent.

*Lucifer*, The morning star.

*Luminary*, Any body that emits light.

*Lute*, A stringed instrument of musick.

*Luxuriant*, Exuberant, superfluously plenteous.

*Luz*, A city in Syria.

*Lyceum*, A gymnasium of the Athenians, which was the school of *Aristotle*, who had been tutor to *Alexander the Great*, and was the founder of the sect of the Peripatetics, so called, *απο τῆς περιπατητικῆς*, from his walking and teaching philosophy.

*Lyre*, A harp, a musical instrument.

## M.

**MACE**, An ensign of authority worn before magistrates.

*Machination*, Artifice, contrivance, malicious scheme.

*Madrigal*, A pastoral song.

*Mæcnides*, Homer, so called from the name of his father *Mæon*. An excellent Greek poet; so famous, that seven of the greatest cities of Greece contended to be the place of his birth. And no wonder our poet should desire to equal him in renown, since he so much studied, admired, and imitated his writings. He was called *Homer*, *quasi ο μν οραν*, because he was blind.

*Mæotis*, A vast lake beyond the Euxine Sea, into which the river *Tanais* disembogueth itself.

*Magellan*, A Portuguese, who in the year 1520 first discovered that part of South America which receives its name from him, as well as the Streights, or passage into the S. Sea from the Atlantick Ocean to the Pacifick.

*Magic*, Incantating, necromantick.

*Magnetic*, Magnet.

*Magnific.* Illustrious, grand.

*Mahanaim*, i. e. God's host, so called by *Jacob*, because a glorious apparition of angels there appeared to him.

*Maia's son*, i. e. Mercury. See *Hermes*.

*Malabar, coasts of*, A large district in the Mogul's country, lying in the S. W. part of the peninsula of the hither India in Asia; it belongs to several petty princes or states, but all tributary to the Great Mogul. Here are several European colonies, from which pepper is principally exported.

*Malacca*, The most southern promontory of the East Indies.

*Malady,*

# M.

*Malady*, A distemper, a disorder of body, sickness.

*Malign*, To regard with envy or malice.

*Mammon*, i. e. *Riches*, He was esteemed the god of riches, and is therefore made a person of by our poet.

*Manacle*, To chain the hands, to shackle.

*Marasmus*, A Greek word, signifying a kind of consumption accompanied with a fever wasting the body by degrees.

*Marish*, A bog, a fen, a swamp, watery ground. *J.*

*Maritime*, Bordering on the sea, marine.

*Morocco*, A large kingdom in Barbary, subject to the grand emperor.

*Marshal*, To arrange, to rank in order.

*Martyrdom*, The death of a martyr, the honour of a martyr.

*Mary*, The mother of Christ; she is called the second Eve, *Par. Lost*, v. 387. as Christ is sometimes called second Adam.

*Masculine*, Male, manly. *J.*

*Mask*, A revel, a piece of mummery.

*Massacre*, Butchery, indiscriminate destruction.

*Massy proof*, i. e. Proof against a great weight.

*Matin*, Morning, used in the morning.

*Meath*, Drink.

*Media*, A large country in Asia, mountainous and cold, but fruitful on that side which lies to the Caspian Sea. Its capital is Ecbatana, the modern Tauris.

*Medusa*, Was one of the Gorgon monsters, whose locks were serpents, so terrible that they turned beholders into stone. *Ulysses*, in *Homer*, was desirous of seeing more of the departed heroes, but I was afraid, says he, *Odys.* xi. 633.

Left Gorgon rising from th' infernal lakes,  
With horrors arm'd and curls of hissing snakes,  
Shou'd fix me, stiffen'd at the monstrous sight,  
A stony image in eternal night.

*Broome.*

*Medway,*

## M.

**Medway**, A large river that has its rise in Afdown forest in Suffex, and falls into the Thames below Chatham. The marriage of the Thames and Medway is admirably described by *Spenser*. *Fairy Queen*, B. iv. Cant.

11.

**Meed**, Reward.

**Megara**, One of the furies who is supposed to have serpents on her head instead of *hair*.

**Melefigenes**, A name of *Homer*, so called because he was supposed to be born near *Meles*, a river of Ionia, that runs near the city Smyrna. See *Mæonides*.

**Melibæan**, from *Melibæa*, A city of Thessaly, famous for a fish called Ostrum, there caught, and used in dying the noblest purple.

**Mellifluous**, Flowing with honey.

**Melind**, A town of Zanguebar in Africa, with a good harbour, defended by a citadel on the Indian Ocean, 74 miles N. of Mombaze, and subject to the Portuguese.

**Memnon**. Prince Memnon's sister, (*Il Penseroso* 18.) Memnon king of Ethiopia, son of *Tithonus* by *Aurora*, repairing with a great host to the relief of *Priam* king of Troy, was there slain by *Achilles*.

**Memnidian**, from *Memnonia*, A capital city in Persia, and the residence of the Persian monarchs; called by *Herodotus* *Memnonoa*, from *Memnon*, who built it and reigned there.

**Memphian**, from *Memphis*, formerly the capital of Egypt; and so the Memphian chivalry signifies the Egyptian.

**Meridian**, At the point of noon. *J*.

**Meroe**, An island and city of Ethiopia in the river Nile; and therefore called, *Eur. Reg.* iv. 71. *The Nilotic isle*.

**Messiah**, Heb. Anointed.

**Metallic**, Partaking of metal, containing metal, consisting of metal.

**Meteors**, Any bodies in the air or sky that are of a flux and transitory nature.

*Mexico*,

## M.

**Mexico**, The capital of a large country bearing the same name in *South America*, subject to the Spaniards.

**Michael**, Heb. The power of God. One of the arch-angels frequently mentioned in Scripture for his good services to the church. *Milton* appoints him the leader of the armies; as *St. John* has done, *Rev. xi. 7, 8.*

**Mickle**, Much, great; an obsolete word.

**Midriff**, The diaphragm. *J.*

**Mincing**, Walking nicely by short steps.

**Minim**, A small being, a dwarf. *J.*

**Ministrant**, Attendant, acting at command.

**Minstrelsy**, A company of musicians.

**Miscreated**, Formed unnaturally or illegitimately made, as by a blunder of nature.

**Mobabites**, A mighty nation in Arabia Felix, upon the east side of the Dead Sea; most impious idolators, cruel enemies to the seed of *Abraham*.

**Mogul**, The name of the emperors of all India, whose dominions extend from Persia on the west, Tartary on the north, China on the east, and Indian Ocean on the south. They are the richest monarchs on the earth, and their dominions of the largest extent. Their subjects are divided chiefly into Mahometans and Idolators.

**Mole**, A river that hath its rise in Surry, and runs underground for many miles. Thus *Spenser*, *St. 32.*

And *Mole* that like a *nouling* mole doth make

His way still under-ground, till Thames he o'ertake:

**Moloch**, The god of the Ammonites. This name signifies King; and he is supposed by some to be the same with *Saturn*, to whom the heathens sacrificed their children, and by others the Sun. It is said in Scripture that the children passed through the fire to *Moloch*; and our author employs the same expression, by which we must understand, not that they always burned their children in honour of this idol, but sometimes made them only leap over the flames, or pass nimbly between two fires, to purify them by



## M.

that lustration, and consecrate them to this false deity. The Rabbins assure us that the idol *Moloch* was of brass, sitting on a throne of the same metal, and wearing a royal crown, having the head of a calf, and his arms extended ready to receive the miserable victims which were to be consumed in the flames, and therefore it is very properly stiled his *grim Idol*.

*Monbaza*, A capital city of Zanguebar in Africa.

*Montalban*, A romantic name of a place in Orlando Furioso.

*Montezuma*, A powerful king of Mexico, vanquished by Cortez with 900 Spaniards.

*Moreb*, A piece of ground near Sichem, where *Abraham* first settled in Canaan.

*Morris-dance*, A dance in which bells are gingled, or staves or swords clashed, which was learned from the Moors, and perhaps brought into England in *Edward* the third's time.

*Mosaic*, Is a kind of painting in small pebbles, cockles, and shells of sundry colours.

*Moscow*, The capital of all Russia, once a populous city, but since Petersburg has increased, Moscow has much declined.

*Mozambic*, A small city of Zanguebar in Africa.

*Mulciber*, i. e. *Founder*, The name of *Vulcan*, who was the first inventor and exerciser of the founders art.

*Multiform*, Having various shapes or appearances.

*Nummer*, A masker, one who performs frolicks in a personated dress.

*Murky*, Black, tainted.

*Murren*, The plague in cattle.

*Must*, New-wine.

*Myriad*, Proverbially any great number.

*Myrrhine*, Made of the myrrhine stone.

**NAPTHA,**

# N.

**NAPHTHA**, A pure, clear, and thin mineral fluid, of so unctuous and fiery a nature, that it kindles at approaching the fire or sun-beams.

**Nard**, An odorous shrub.

**Nathless**, Nevertheless.

**Nebo**, A city of the Moabites, afterwards belonging to the tribe of *Reuben*.

**Nectar**, The imagined drink of the Gods.

**Negus**, *i. e.* King, sovereign. *The empire of Negus* is that of Upper Ethiopia, or the land of the Abyssinians.

**Nepenthe**, A drug that drives away all pain. See *Homer, Odys.* iv. 219.

**Neptune**, The son of *Saturn* and *Ops*; the god of the sea, and father of fountains and rivers; bearing a trident for a sceptre.

**Nereus**, The son of *Oceanus* and *Tethys*, called by the poets *Grandævus Nereus*, *old Nereus*, and by our author *hoary Nereus*, both on account of his age and the white froth or foam of the ocean.

**Nightingale**, A small bird that sings in the night with remarkable melody. Our author's fondness for this bird is very remarkable, expressing it upon every occasion.

**Nile**, A large river in Egypt, supposed to have its source in Abyssinia. By its regular overflowings it renders Egypt a most fruitful country.

**Nineveh**, A city situated on the *Tigris*, whose circuit was sixty of our miles, built by *Ninus*, and after him called *Nineveh*. A capital city of the Assyrian empire, which the poet styles *golden monarchy*, probably in allusion to the golden head of the image in *Nebuchadnezzar's* dream of the four empires; and seat of *Salmanasser*, who in the reign of *Hezekiah*, king of Judah, carried the ten tribes captive into Assyria 721 years before Christ, so that it might now be properly called a *long captivity*. See *Par. Reg.* iii. 275.

*Niphates*,

## O.

*Niphates*, A mountain in the borders of Armenia, not far from the spring of Tigris, as *Xenophon* affirms upon his own knowledge. The poet lands *Satan* here, (*Par. Lost*, iii. 742) because it borders on Mesopotamia, in which country the most judicious describers of Paradise place it.

*Niseian*, of *Nisa*, An island incompass'd with the river Triton.

*Nisroch*, A God of the Assyrians, in whose temple at Nineveh *Sennacherib* was killed by his two sons. *2 Kings* xix. 37. and *Isaiah* xxxvii. 37. It is not known who this god *Nisroch* was; the Seventy call him *Meferach* in *Kings*, and *Nasarach* in *Isaiah*. *Josephus* calls him *Narakes*. He must have been a principal idol, being worshipped by so great a prince, and at the capital city Nineveh; which may justify *Milton* in calling him (*Par. Lost*, vi. 447.) *of principalities the prime*.

*Nisibis*, A city built on the Tigris, called also Antiochia.

*Necent*, Hurtful, mischievous.

*Norumbega*, A province of the northern America.

*Norway*, A northern kingdom in Europe, cold and barren. They have however an excellent fishery, and in exchange for their fish have all the other necessities of life. They grow also excellent oaks and firs.

*Notus*, The south wind.

*Number'd*, P. L. viii. 19. Numerous.

## O.

**O** B or Oby, A great river of Muscovy, near the northern pole.

*Oblique*, Not direct, not perpendicular, not parallel.

*Oblivion*, Forgetfulness.

*Obloquy*, Censorious speech, slander. *J*.

*Obtuse*, Not quick, dull, stupid.

*Odoriferous*,

# O.

**Odoriferous**, Giving scent, fragrant, perfumed.

**Oecbalia**, A city in Boeotia.

**Oeta**, A mountain in the borders of Thessaly.

**Olympian games**, Games instituted by *Hercules*, and celebrated near the city Olympia in Peloponnesus, in honour of *Jupiter Olympus*, his father. They returned every fifth year, and were fixed upon by the Greeks as their *epochs* or dates of time.

**Olympus**, A mountain in Thessaly, celebrated for the seat of the muses, who were therefore called *Olympiades*.

**Omnifick**, All-creating.

**Oose**, Slime, mud.

**Ouse**, A river which has its rise in Yorkshire, and falls into the Humber.

**Opacous**, Dark, not transparent.

**Opal**, A stone of diverse colours, partaking of the carbuncle's faint fire, the amethyst's bright purple, and the emerald's cheering green.

**Opaque**, Not transparent.

**Opbion**, Our author is endeavouring to show, that there was some tradition among the heathens of the great power that *Satan* had obtained over mankind. And this he proves by what he relates of *Opbion* and *Eurynome*. *Opbion* with *Eurynome*, he says, *had first the rule of high Olympus, and were driven thence by Saturn and Ops, or Rhea, ere yet their son Diæan Jove was born*, so called from *Diæte*, a mountain of Crete, where he was educated. Now *Opbion*, according to the Greek etymology, signifies a *serpent*; and therefore *Milton* conceives that by *Opbion* the old serpent might be intended, the serpent whom they called *Opbion*. And *Eurynome* signifying *wide ruling*, he says, but says doubtfully, *that she might be wide-incroaching Eve perhaps*, as the epithet wide-incroaching belongs properly to *Eve*.

**Opbir**, A kingdom and city on the Indian Sea, whence *Solomon* brought gold.

**Opbiucus** or *Anguitemus*, or, as it is commonly call'd, *Serpem-*

# O.

- Serpentarius*, A constellation whose length reaches about forty degrees.
- Opbiusa*, A small island in the Mediterranean, so called by the Greeks, and by the Latins Colubraria. The inhabitants quitted it for fear of being devoured by serpents.
- Ops*, The daughter of *Cælus* and *Vesta*, the wife and sister of *Saturn*. By her was meant the earth.
- Optick*, relating to the science of vision. J.
- Orbicular*, Spherical.
- Ore*, A large kind of sea-fish.
- Orcus*, The name of *Pluto*.
- Oread*, A nymph of the mountains.
- Orib*, A mountain in Judea, on which the law was given. *Exod. xx. 18.*
- Orgies*, Mad rites of *Bacchus*, frantick revels.
- Orient*, The East, the part where the sun first appears; bright, shining.
- Orifice*, Any opening or perforation.
- Orion*, Is a constellation represented in the figure of an armed man, supposed to be attended with stormy weather, *Affurgens fluctu nimbosus Orion. Virg. Æn. 1. 539.*
- Orison*, A prayer, a supplication.
- Ormus*, An island at the entrance of the Persian Gulph, in possession of the Portuguese, and is the mart for the diamonds brought from India.
- Orontes*, A river in Greece celebrated for its prophetick virtues.
- Orphecian*, from *Orpheus*, The son of *Calliope*; he was so skilful in playing on the harp, that he would make woods and mountains to follow him, stay the current of rivers, and tame wild beasts. He descended into hell to bring his wife *Euridice* from thence, and so charmed *Pluto* and *Proserpine* with his musick, that they gave him his wife back again, but upon a condition which he not observing, lost her entirely. He composed many hymns which are still extant, and wrote of the creation out of chaos. *Orpheus* was inspired

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spired by his mother *Calliope* only; *Milton* by the heavenly muse; therefore he boasts, B. iii. 17. he "sung with other notes than that of *Orpheus*," tho' their subjects were the same.

*Osiris*, One of the principal Egyptian idols, by whom it is most probable they meant the Sun.

*Orus*, The son of *Osiris* and *Isis*, frequently confounded with *Apollo*. These and the other gods of the Egyptians were worshipped in monstrous shapes, bulls, dogs, &c. and the reason alledged for this monstrous worship is derived from fabulous tradition, that when the giants invaded heaven, the gods were so affrighted, that they fled into Egypt, and there concealed themselves in the shapes of various animals; and the Egyptians afterwards, out of gratitude, worshipped the creatures, whose shapes the gods had assumed. *Ovid Met.* v. 319, &c. where there is an account of their transformations; and therefore *Milton* calls them, *Par. Lost*, i. 481.

Their wand'ring gods disguis'd in brutish forms  
Rather than human —————

*Ounce*, A linx, a panther.

*Overweening*, Thinking too highly, thinking with arrogance. *J.*

*Oxus*, The ancient name of a river in India, now called *Amu*.

## P.

**P**ACIFIC, Peace-making, mild, gentle, appeasing. *J.*

*Paſt*, P. R. iv. 91. The technical term for the contracts of forcerers with devils; a bargain, a covenant.

*Padan-aram*, The country of Aram, i. e. Syria.

*Palestine*, A country in Asia, containing Idumea, Judea, Samaria, Galilea; so called from the Philistines, who inhabited its sea-coasts. It is in general (says Dr. Shaw)

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*Shaw*) a fruitful country, abounding in corn, wine, and oil where cultivated; and might supply the neighbouring countries with all these, as it anciently did, were its present inhabitants equally industrious. The parts about Jerusalem, its once famous capital, are the most mountainous and rocky, but they feed numerous herds and flocks, and yield plenty of honey, excellent wine and oil, and the valleys large crops of corn.

*Palmer*, A pilgrim bearing branches of palm from the Holy Land, whither he made a vow to go, and is therefore called Votarist. *Comus*, 189.

*Palm Tree*, Is a tree that yields a fruit called a date, full of sweet juice, a great restorative to dry and exhausted bodies by augmenting the radical moisture. There is one kind of it called *Palma Ægyptiaca*, which, from its virtue against drought, was named *αδύψος*, quenching thirst.

*Palpable*, Perceptible by the touch.

*Pan, All; universal nature.* *Pan* is nature, the *graces* are the beautiful seasons, and the *hours* are the time requisite for the production and perfection of all things. *Milton* only says in a most poetical manner (as *Homer* had done before him in his hymn to *Apollo*) that now all nature was in beauty, and ever produced something new, without any change for the worse. He is likewise the god of the Shepherds.

*Pandemonium*, The high capital or place of reception of Satan and his peers; *the court of all the devils*.

*Pandora*, The woman made by *Vulcan* at the command of *Jupiter*, to be revenged on *Prometheus* for having stolen *Jove's authentic fire*, the original and prototype of all earthly fire. She was so called because all the gods had conferred their gifts to make her more charming (for so the word signifies, from *πας*, all, and *δωρον*, a gift.) She was brought by *Hermes*, (*Mercury*) but was not received by *Prometheus*, the wiser son of *Japhet*, (as the name imports) but by his

## P.

his brother *Epimetheus*, the unwiser son. She enticed his foolish curiosity to open a box wherein were contained all manner of evils, which immediately flew out amongst mortals, and *hope* only was left at the bottom of the box.

*Panas*, A city at the foot of a mountain of the same name, part of Mount Libanus, from whence the river Jordan has its source.

*Panim*, for Pagan, as Rhene for Rhine, or Danaw for Danube.

*Panoply*, Compleat armour.

*Pancy*, A flower, a kind of violet.

*Pacquin* or *Peking*, The ancient and royal city of China, very large and populous, being twenty miles in circuit, and supposed to contain near two millions of people.

*Paragon*, To be equal or to be like; of *παρα*, *juxta*, and *αγων*, *certamen*, an exact idea or likeness of a thing able to contest with the original.

*Paramount*, The chief.

*Paranympb*, A bride-man, one who leads the bride to her marriage.

*Parallax*, The distance between the true and apparent place viewed from the earth.

*Parle*, Conversation, talk.

*Parthenope*, and *Ligæa*, Two fires.

*Patriarch*, One who governs by paternal right, the father and ruler of a family; a bishop superiour to archbishops. *℥*.

*Patrimony*, An estate possessed by inheritance.

*Pavi ion*, *to*, To furnish with tents.

*Pearl*. Pearls, though esteemed of the number of gems, are but a distemper in the creature that produces them. The fish in which pearls are most commonly found is the oyster. The true shape of a pearl is a perfect round; but some of a considerable size are of the shape of a pear. Their colour ought to be a pure, clear and brilliant white. *℥*.

*Peccant*,



## P.

**Peccant**, Guilty, criminal.

**Peerage**, The body of peers. 7.

**Peerless**, Unequalled, having no peer.

**Pegasus**, The winged horse generated from the blood of *Medusa*. When poets soar high they are said to be carried on Pegasus wing.

**Pelorus**, A promontory of Sicily, now Cape di Far, about a mile and a half from Italy, whence *Virgil*, *angusta a sede Pelori*, *Æn.* iii. 617.

**Pelleian Conqueror**, *Par. Reg.* ii. 196. *Alexander* the Great, who was born at Pella in Macedonia; and his continence and clemency to *Darius's* queen and daughters and other Persian ladies, whom he took captive after the battle of Issus, are celebrated by the historians. See *Quint. Curtius*, B. iii. C. 9. And this is the more extraordinary, as he was then a young conqueror of about 23 years of age, a youth, as *Milton* expresses it.

**Pendent**, Supported above the ground.

**Pennon**, vulgarly spelt *pinion*, A wing; from *Penna*.

**Pentateuch**, The five books of *Moses*.

**Peor**, An idol of the Moabites, the same as *Chemus*.

**Persepolis**, The city of *Cyrus*, if not built by him, yet by him made the capital seat of the Persian empire.

**Peru**, A large and rich country in S. America belonging to the Spaniards; abounding with mines of gold and gems. The inhabitants were formerly idolators, but the Spaniards have converted them to Christianity, at least in appearance.

**Peter**, The apostle, supposed by the Romanists to be intrusted with the keys of heaven; which notion *Milton* ridicules. *Par. Lost*, iii. 484.

**Petrefic**, Having the power to change to stone.

**Petzora**, The most north-eastern province of *Moscow*.

**Phantasm**, Vain and airy substance, something appearing only to imagination.

**Pharaoh**, An impious king of Egypt in the time of *Moses*, who used the Israelites in the most cruel manner.

*Pharphar*,

## P.

*Pharphar*, A river of Damascus, supposed by *Maunderl* to be only a branch of the Baraddy.

*Philistean*, From the Philistines.

*Phineus*, A king of Arcadia, a famous blind prophet and poet of antiquity; for the word prophet sometimes comprehends both characters, as *vates* doth in Latin.

*Pblegethon*, An infernal river, from φλεγων, to burn, and therefore rightly described by *Milton*, *Par. Lost*, ii. 580. 'fierce *Pblegethon*, whose waves of torrent fire  
' inflame with rage;' as it is by *Virgil*, *Æn.* vi. 550.

Which *Pblegethon* surrounds,  
Whose fiery flood the burning empire bounds.

*Dryden.*

*Pblegra*, A city of Macedonia where the giants fought with the gods.

*Pbænicians*, from *Pbænicia*, A province of Syria lying along the Levant or eastern part of the Mediterranean. It is narrow from E. to W. but made a considerable figure in history, not only for the number of its maritime cities, the principal of which were Tyre, Sidon, and Ptolemais, but also for the ingenuity of its inhabitants, to whom are attributed the invention of letters, navigation, astronomy, merchandising, and many other useful discoveries. They established colonies in many parts of Europe, Asia, and Africa; among which that of the Carthaginian was one of the most considerable.

*Pbænix*, A bird very famous among the ancients, but generally looked upon by the moderns as fabulous. The naturalists speak of it as single, or the only one of its kind. They describe it as of a most beautiful plumage. They hold that it lives four or five hundred years; that when thus advanced in age, it builds itself a funeral pile of wood and aromatic gums, which being kindled by the sun, it is there consumed by the fire, and another Phoenix arises out of the ashes, ancestor and successor to himself, who  
taking

## P.

taking up the reliques of his funeral pile, flies with them to Egyptian Thebes, to inshrine them there in the temple of the Sun, the other birds attending and gazing upon him in his flight.

*Phylactery*, A bandage on which was inscribed some memorable sentence.

*Pilaſter*, A column ſometimes inſulated, but oftener ſet within a wall, and only ſhewing a fourth or fifth part of its thickneſs. *J.*

*Pilgrim*, A traveller, a wanderer, particularly one who travels on a religious account.

*Pioneer*, One whoſe buſineſs it is to level the roads, throw up works, or ſink mines in military operations.

*Placable*, Willing or poſſible to be appeaſed.

*Planet*. *Planets* are the errattick or wandering ſtars, and which are not like the fixt ſtars, always in the ſame poſition one to another; we now number the earth among the primary *Planets*, becauſe we know it moves round the Sun, as Saturn, Jupiter, Mars, Venus, and Mercury do, and that in a path or circle between Mars and Venus; and the Moon is accounted among the ſecondary *Planets* or *Satellites* of the primary, ſince ſhe moves round the Earth. *J.*

*Planet-ſtruck*, Blaſted.

*Platan*, from *Plane*, A tree ſo named from the breadth of its leaves, *πλατυς*, Greek, broad; a tree uſeful and delightful for its extraordinary ſhade. *Virg. Geor.* iv. 146.

*Plato*, A famous Athenian philoſopher; the ſcholar of *Socrates*, and head of the academick ſchool; who wrote a book concerning the ſoul's immortality and happineſs after this life

*Plebeian*, One of the lower people.

*Pledge*, *P. L.* ii. 818. A child, as children were ſimply called by the Latins *pignora*, pledges.

*Pleiades*, Seven ſtars in the neck of the conſtellation Taurus, which riſing about the time of the vernal equinox,

## P.

**equinox**, are called by the Latins *vergilia*. Our poet therefore, in saying that the Pleiades danced before the Sun at his creation, intimates very plainly, that the creation was in the Spring, according to the common opinion. *Virg. Georg. ii. 338.*

**Plenipotent**, Invested with full power.

**Plighted**, Braided, weaved. *Comus.*

**Plutonian**, From *Pluto* the god of hell.

**Pomona**, The goddess of gardens and fruit-trees; whom *Vertumnus* fell in love with, at which time *Ovid* makes her appear in all her perfection of beauty, *Met. xiv. 628, &c.*

**Ponent**, Western.

**Pontifical**, Bridge-building.

**Pontus**, i. e. *Pontus Euxinus*, or the Euxine Sea, now the Black Sea above Constantinople.

**Porous**, Having small spiracles or passages.

**To port**, P. L. iv. 980. To carry in form.

**Portcullis**, A sort of machine like a harrow, hung over the gates of a city, to be let down to keep out an enemy.

**Potentate**, Monarch, prince, sovereign.

**Pranæ**, Dressed, clad.

**Pre-eminent**, Excellent above others.

**Precipitate**, To fall headlong.

**Predicament**, A class or arrangement of beings or substances ranked according to their natures.

**Predominant**, Prevalent, supreme in excellence, ascendant.

**Prescript**, Direction, precept, model prescribed. *J.*

**Principality**, A prince, one invested with sovereignty.

**Proboscis**, A snout, the trunk of an elephant.

**Procinæ**, Complete preparation, preparation brought to the point of action. In *procinæ*, ready girded, P. L. vi. 19. in allusion to the ancients, who just before the battle used to gird their garments close to them, which on other occasions they wore very loose.

**Proem**, Preface, introduction. *J.*

*Profluent,*

## P.

*Profluent*, Flowing forward.

*Progenitor*, A forefather, an ancestor in direct line.

*Proifick*, Fruitful, generative, pregnant, productive.

*Pro'ogue*, Preface, introduction to any performance. *J.*

*Promontory*, Is a high part of dry land stretching itself into the sea.

*Propitiation*, The atonement, the offering by which propitioufness is attained.

*Proserpina*, The daughter of *Jupiter* and *Ceres*, stolen by *Pluto* and carried into hell. See *Ceres*.

*Proteus*, A sea god who could transform himself into various shapes, till being closely pressed, he could return to his own proper form. By this the ancients understood the first principle of things and the subject matter of nature; and our poet very fitly employs (*Par. Lost*, iii. 604.) this metaphor or similitude, to express the matter which the chymists make experiments upon through all its mutations, and which they drain through their limbecs or stills till it resume its native and original form.

*Prow*, The head or forepart of a ship.

*Prowest*, Bravest, most valiant.

*Puissant*, Powerful, strong, forcible.

*Purified*, Flourished or wrought with a needle; from the old French *Pourfiler*.

*Parlieu*, Border, inclosure.

*Purlain'd*, To steal, to take by theft.

*Pygmean*, belonging to Pigmy, one of a nation fabled to be only three spans high, and after long wars to be destroyed by cranes.

*Pyramid*, in geometry, is a solid figure, whose base is a polygon, and whose sides are plain triangles, their several points meeting in one. *J.*

*Pyrrha*, The daughter of *Epimetheus*, and wife of *Deucalion*.

*Python*, A huge serpent that was said to be ingendered of the slime after the Deucalion deluge, in the Pythean vale near Pythea, a city in Greece. *Ovid* gives

## Q.

gives a description of this monster, *Met. i. 438.*

—And then she brought to light  
Thee *Python* too, the wond'ring world to fright,  
And the new nations with so dire a sight. }  
So monstrous was his bulk, so large a space  
Did his vast body, and long train embrace.

*Dryden.*

## Q.

**Q***uadrate*, A square having four equal and parallel sides.

*Quadrature*, The state of being square, a square.

*Quaint*, Subtly excogitated, fine spun. *J.*

*Quaff*, To drink in large draughts.

*Quality*, Nature relatively considered, or property, accident.

*Quarry*, A stone mine; prey.

*Quaternion*, The number four.

*Quiloa*, A city of Zanguebar in Africa.

*Quintessence*, An extract from any thing, containing all its virtues in a small quantity.

*Quintus Cincinnatus*, was twice invited from the plough to be consul and dictator of Rome; and after he had subdued the enemy, when the senate would have enriched him with publick lands and private contributions, he rejected all these offers, and retired again to his cottage and old course of life.

*Quip*, A sharp jest, a taunt, a sarcasm.

*Quiver*, A case for arrows. *J.*

## R.

**R***ABBA*, A capital city of the Ammonites, situated near the river Arnon.

*Radiance*, Sparkling lustre, glitter.

## L

*Rainbow,*

## R.

**Rainbow**, Iris, the semi-circle of various colours which appears in showery weather.

**Ramath-Lechi**, Judges xv. 17. *He cast away the jaw-bone out of his hand, and called that place Ramath-Lechi, i. e. the lifting up of the jaw-bone, or casting away of the jaw bone, as it is render'd in the margin of our Bibles. Samf. Agonistes, 145.*

**Ramiel**, One that exalts himself against God, a fallen angel.

**Rampant**, Leaping, springing.

**Rampart**, The platform of the wall behind the parapet.

**Raphael**, The angel whom God sent to warn *Adam* of his danger, and whom *Milton* styles the *sociable spirit*, (*Par. Lost*, v. 221) because this angel, in the book of *Tobit*, travels with *Tobias*, into Media and back again, and instructs him how to marry *Sara* the daughter of *Raguel*, and by what means he might drive away the wicked spirit who had destroyed her former seven husbands, before they had knowledge of her. So sociable a spirit is very properly sent to converse with *Adam* upon this occasion. *Raphael's* departure from before the throne, and his flight thro' the quires of angels, is finely imagined.

**Rathe**, Early, coming before the time.

**Realty**, Loyalty.

**Rebec**, A three-stringed fiddle.

**Rebuff**, To beat back, to oppose with sudden violence.

**Reck**, To reckon or make account of.

**Recreant**, Apostate, false.

**Red Sea**, The name of a famous streight separating Asia from Africa. The Arabians call it the Sea of Suph.

**Redundant**, Superabundant, exuberant, superfluous.

**Reflux**, Backward course of water. *J.*

**Resulgent**, Bright, shining, glittering, splendid.

**Regal**, Royal, kingly.

**Regenerate**, Born anew by grace to a Christian life.

**Regulus**, A noble Roman, who after performing many great exploits, was taken prisoner by the Carthaginians, and sent with the ambassadors to Rome to treat  
of

## R.

of peace, upon oath to return to Carthage if no peace or exchange of prisoners should be agreed upon : but *Regulus* was the first to dissuade a peace, and chose to leave his country, family, and friends, rather than suffer the senate to conclude a dishonourable treaty.

*Relax*, To open, to loose. *J*.

*Reliques*, Remains.

*Reluctant*, Unwilling, acting with repugnance.

*Remark*, Distinguish, point out. *Sam. Agon.* i. 309.

*Replete*, Full, completely filled.

*Reptil*, An animal that creeps upon many feet.

*Repute*, Established opinion.

*Resent*, To take ill, to consider as an injury or affront.

*Respiration*, Relief from toil.

*Resplendent*, Bright, shining, having a beautiful lustre.

*Retinue*, A number attending upon a person.

*Retribution*, Repayment, return accommodated to the action.

*Retrograde*, To go backward.

*Rhea*, The wife of *Saturn* and mother of *Jupiter*.

*Rhene*, for *Rhine*, A celebrated river of Germany.

*Rheum*, A thin watery matter oozing through the glands, chiefly about the mouth.

*Rhodope*, A mountain in Thrace.

*Rhomb*, A parallelogram or quadrangular figure, having its four sides equal, and consisting of parallel lines, with two opposite angles acute and two obtuse.

*Rife*, Prevalent, abounding.

*Rimmon*, A god of the Syrians, but it is not certain what he was, or why so called.

*Roseat*, Rosy, full of roses.

*Ruby*, Any thing red.

*Ruining*, Falling headlong or violently from a higher to a lower place. *Par. Lost*, vi. 868.

*Russian*, from *Russia*, An extensive empire including great part of the continent of Europe and Asia. It is upwards of 3000 miles in length from E. to W. and 2567 in breadth from N. to S. The govern-



## S.

ment is entirely arbitrary, and the religion that of the Greek church.

*Rueb*, Pity, mercy, tenderness, sorrow for the misery of another. *J.*

## S.

**S***ABIAN*, from *Saba*, a city and country of Arabia Felix, *Araby the blest*, the most famous for frankincense.

*Sable-vested*, i. e. Clothed in sable furs; a *sable* is a creature whose skin is of the greater price the blacker it is.

*Sabrina*. *Lochrine* king of the Britons married *Guendolen*, the daughter of *Corineus* duke of Cornwall; but in secret, for fear of *Corineus*, he loved *Estrildis*, a fair captive whom he had taken in a battle with *Humber* king of the Huns, and had by her a daughter equally fair, whose name was *Sabra*. But when once his fear was off, by the death of *Corineus*, not content with secret enjoyment, divorcing *Guendolen*, he makes *Estrildis* now his queen. *Guendolen* all in a rage departs into Cornwall; and gathering an army of her father's friends and subjects, gives battle to her husband by the river Sture; wherein *Lochrine*, shot with an arrow, ends his life. But not so ends the fury of *Guendolen*, for *Estrildis* and her daughter *Sabra* she throws into a river; and to leave a monument of revenge, proclaims that the stream be thenceforth called after the daughter's name; which by length of time is changed now into *Sabrina* or *Severn*.

*Sadly*, Seriously, soberly. *Mask*, 509.

*Samarband*, The chief city of *Zagathaian* Tartary, near the river *Oxus*; *Temerfbrone*, the birth-place and chief place of residence of *Tamerlane*.

*Samsed*, from *Samôieda*, A province in the north-east of *Muscovy*, upon the *Frozen Sea*.

*Samer*,

## S.

**Samos**, A large Island in the Archipelago, inhabited by Greek Christians. It was supposed to be the birth-place of *Juno*, *Samia* the sibyl, *Pythagoras* and *Polycrates*. There still remain many stately ruins, particularly of *Juno's* temple, the protectress of this island.

**Samson**, The son of *Mansah*. A judge of Israel; a man of prodigious strength; betrayed by his wife into the hands of the Philistines his enemies, a great number of the chief of whom he destroyed, by pulling the temple on their and his own head when they were assembled to celebrate the rites of their God *Dagon*.

**Sanctuary**, A place of protection, a sacred asylum.

**Sanguine**, Red, having the colour of blood.

**Saphire**, A precious stone of a blue colour.

**Sapience**, Wisdom, sageness, knowledge. *Y*.

**Sarra**, of *Sar*, the grain of *Sarra* or the dye of *Tyre*, named *Sarra*: The Phœnician name of a fish there taken, whose blood made the purple colour.

**Satan**, Heb. *Enemy*, so called by way of eminence, as being the chief enemy of God and man. The prince of hell.

**Satiate**, To satisfy.

**Saturn**, The son of Heaven and Earth; the oldest of all the heathen gods. He is called in Greek *Κρονος*, the God of time. He was expelled his kingdom by his son *Jupiter*; upon which he fled into Italy, and taught the inhabitants husbandry and the use of the scythe.

**Saws**, Sayings, sentences, proverbs.

**Scape**, A loose act of vice or lewdness, *P. R.* ii. 189.

**Scathe**, To damage, hurt, waste and destroy.

**Sciential**, Producing science.

**Scipio**, Fabled to be the son of *Jupiter Capitoline*, supposed to cohabit with his mother under the form of a serpent. He was the conqueror of Carthage, from which conquest he had the name of Africanus given him. He is esteemed the greatest warrior Rome ever produced.

*Scorpion*, One of the signs of the Zodiac; a sea-fish.

*Scrannel*, Grating to the sound.

*Scull*, A shoal or vast multitude of fish, *P. L.* vii. 402.

*Scylla*, See *Charybdis*.

*Sceind*, Disdained, an imitation of the Italian *Sdegnare*.

*Seal or Sea-calf*, Which is observed to sport on smooth seas in calm weather.

*Secular*, Not spiritual, relating to affairs of this world.

*Sedentary*, Torpid, inactive, sluggish, motionless.

*Sedge*, A growth of narrow flags.

*Seir*, A high mountain in Palestine.

*Seleucia*, A city built near the river Tygris by *Seleucus Nicator*, one of *Alexander's* captains, and so called to distinguish it from others of the same name.

*Seneschal*, *i. e.* A servant of a family, and the name was applied by way of eminence to the principal servant, who had in great houses the care of feasts or domestic ceremonies.

*Senir or Shener*, Is the same as Mount Hermon, mentioned as the eastern border of the Holy Land, *Par. Lost*, xii. 141. as appears from *Deut.* iii. 9. Which Hermon the Sidonians call Sirien, and the Ammonites Shenir. And a more exact account of the boundaries of the Promised Land we shall hardly find in any prose author than our poet has given us in verse.

*Sinnaer or Shinar*, For they are both the same name of this province of Babylonia. But *Milton* follows the Vulgate, as he frequently does in the name of places.

*Seraphim*, Angels of one of the heavenly orders.

*Serapis*, The same with *Apis*, the God of the Egyptians.

*Serbonian Bog*. Serbonis was a lake 200 furlongs in length and 1000 in compass, between the antient mountain of Casius and the city Damietta. It was surrounded on all sides by hills of loose sand, which carried into the water by high winds, so thickened the lake as not to be distinguished from part of the continent, where whole armies have been swallowed up. Read *Herodotus*, B. iii. and *Luc. Phar.* viii. 539.

*Sere,*

## S.

**Sere**, Dry, withered, no longer green.

**Serenade**, Musick or songs with which ladies are entertained by their lovers in the night.

**Serecana**, from *Serica*, A region betwixt China to the east and Mount Imaus to the west. The plains of Sericana are in a manner a sea of land, the country being so smooth and level, that carriages were driven (as travellers report) with sails and wind.

**Sextile**, Is a position or aspect of two planets when 60 degrees distant, or at the distance of two signs from one another.

**Sheen**, *subf.* Brightness, splendour.

— *adj.* Bright, glittering, showy.

**Shoal**, To be shallow, to grow shallow.

**Sibmah**, A city in the valley of Moab, about thirty miles from Jerusalem eastward. A place famous for Vineyards, as appears from *Jer. xlviii. 32.* O vine of Sibmah, I will weep for thee.

**Sichem**, An ancient city in Palestine.

**Sidonian**, from *Sidon*, A city belonging to the Syrians.

**Serralliona**, or *Lion Mountains*, A range of mountains so called because of the perpetual storms there roaring like a lion. These are to the south-west of Africa, within a few leagues of Cape Verd, the western point.

**Serry**, To press close, to drive hard together, to link and clasp together; from the French *Serrer*, to lock and shut close.

**Sewers**, An officer who serves at a feast; from *asseoir*, to set down; for those officers set the dishes on the table: in old French *asseours*.

**Siloa's Brook**, Siloa was a small river that flowed near the Temple at Jerusalem. It is mentioned in *Isaiab viii. 6.* So that in effect our poet (*Par. Lost i. 11.*) invokes the heavenly muse that inspired *David* and the Prophets on Mount Sion, and at Jerusalem, as well as *Moses* on Mount Sinai.

**Sinister**, Being on the left hand; left, not right.

*Sinuus*, Bending in and out.

*Sion*, A high mountain in Palestine, on part of which Jerusalem was situated.

*Sirocco*, *Ventus Syrus*, The south-east wind.

*Socrates*, An Athenian philosopher, whom *Milton* here does not scruple, (says *Mr. Tbyer*) with *Erasmus*, to place in the foremost rank of Saints; an opinion more amiable at least, and agreeable to that spirit of love that breathes in the Gospel, than the severe orthodoxy of those rigid textuaries, who are unwilling to allow salvation to the moral virtues of a Heathen. See *Par. Reg.* iii. 96.

*Smouldering*, Burning and smoaking without vent. *J.*

*Sodom*, An ancient and capital city in Palestine, destroyed by God with fire and brimstone for the detestable crimes of its inhabitants.

*Soffala*, A kingdom and city on the eastern Indian Sea, mistaken by *Purchas* and others for Ophir, whence *Solomon* brought gold.

*Solace*, To take comfort.

*Soldan*, for *Sultan*, The emperor of the Turks.

*Solomon*, The son of *David* and king of Israel. He was remarkable for his great wisdom and universal knowledge: but being seduced by his concubines, he left the worship of the true God, and built temples to the idols of the Heathens.

*Solstitial*, Belonging to the Solstice, *i. e.* the point beyond which the sun does not go; the tropical point, the point at which the day is longest in Summer and shortest in Winter.

*Soothest*, Truest, faithfullest.

*Sopbi*, The emperor of Persia. *Milton* calls him the *Bactrian Sopbi*, from Bactria, one of the greatest and richest provinces of Persia.

*Sorceress*, A female magician, an enchantress.

*Sord*, Turff, grassy ground.

*Spartan Twins*, *i. e.* *Castor* and *Pollux*, the sons of *Tyndarus*, king of Sparta; the sign Gemini.

*Sparkle*, To issue in sparks.

*Spasm*,

*Spasm*, Convulsion, violent and involuntary contraction;  
*Speculation*, A walking on a tower or high place, thence  
 a discovery. *P. L.* xii. 589.

*Specular Mount*, (*Par. Reg. B.* iv. 256.) i. e. Mount of  
 speculation.

*Spousal*, Marriage, nuptials.

*Statists*, Statesmen.

*Stoa*, Was the School of *Zeno*, whose disciples, from the  
 name of the place, were called Stoics; and this stoa  
 or portico being adorned with variety of paintings,  
 was called in Greek ποικίλη, or *various*, and by *Milton*,  
 very properly, the *painted stoa*. *Par. Reg.* iv. 253.

*Styx*, An infernal river, so named of a Greek word  
 στυγιω, that signifies to hate and abhor, and therefore  
 called by *Milton* (*Par. Lost*, *B.* ii. 577.) *abhorred Styx*,  
 and by *Virgil*, *Palus inamabilis*, the hateful lake.  
*Æn.* vi. 458.

*Subterranean*, Lying under the earth below the surface.

*Succinct*, Girded, tucked up; ready, prepared.

*Suffusion*, The act of over-spreading with any thing.

*Summed*. With prosperous wing full summ'd, *Par. Reg.*  
*B.* i. 14. A term in falconry; a hawk is said to be  
*full summ'd* when all his feathers are grown, and when  
 he wants nothing of the *sum* of his feathers.

*Supernal*, Having a position above us, locally above us.

*Supplant*, To trip up one's heels, to overthrow; from  
 the Latin *supplanto*, a *pedis planta subtus emota*. *P. L.*  
 x. 513.

*Supple*, Pliant, flexible.

*Supremacy*, Highest place, highest authority.

*Surprisal*. The act of taking unawares, the state of being  
 taken unawares.

*Sus*, A province of Morocco in Africa.

*Susa*, from *Susiana*, A province of Persia, the residence  
 of the Persian monarchs, called Memnonia by *Herodotus*,  
 from *Memnon*, who built it; situated on the river Cho-  
 aspes. *The drink of none but kings*, which the learned  
*Dr. Fortin* with great accuracy and learning has

## T.

proved to be false. *Milton's* authority is founded on *Solinus's* authority which is sufficient to justify a poet. See the note as quoted by *Dr. Newton*. *Par. Reg.* iii. 289.

*Swart, Swarthy.*

*Swerve, To bend, to ply.* *Par. Lost*, B. vi. 586.

*Swink't, Labour'd, tired, fatigued.*

*Syene, A city of Egypt on the confines of Ethiopia.*

*Sylvan, Woody, shady.*

*Sylvanus, The God of woods and groves.*

*Sympathy, Fellow feeling, mutual sensibility, the quality of being affected by the affection of another.*

*Symphony, Concert of instruments, harmony of sounds.*

*Synod, An assembly, particularly of ecclesiastics.*

*Syrian, from Syria, A considerable province of Turkey in Asia. It is a fertile country, blessed with a serene and temperate air, and abounding with every thing desirable.*

*Syrtis, A quicksand, a bog.*

## T.

**T***Abernacle, A temporary habitation, a casual dwelling.*

*Tantalus, The son of Jupiter and Pluto the nymph; king of Corinth, or, as some say, of Phrygia. He invited the gods to a banquet, and to prove their divinity, killed his son Pelops, dressed him, and set his limbs before them baked in paste; which they discovering, prepared a banquet for him in hell, where he was to stand in water to the chin, and to have pleasant fruits just at his lips, without any power to satisfy his hunger or quench his thirst. Hence comes the word *tantalize*, i. e. to torment with the show of pleasures which cannot be reached.*

*Tarsus, A celebrated city in Cilicia.*

*Tartarean, Hellish.*

*Tassil,*

# T.

*Tassel*, An ornamental bunch of silk or glittering substances.

*Tauris*, A great city in the kingdom of Persia, now called Ecbatana, sometime in the hands of the Turks, but in 1603 retaken by *Abas* king of Persia.

*Taurus*, One of the constellations.

*Ted*, To lay grass in rows for drying. *P. L.* ix. 450.

*Telassar* or *Talatha*, Was a province and a city of the Children of Eden, placed by *Ptolemy* in Babylonia, upon the common streams of Tigris and Euphrates.

*Temp'ring*. *Thy temp'ring*, see *P. L.* B. vii. 14. This is said in allusion to the difficulty of breathing on high mountains. This *empyrean* air was too pure and fine for him, but the heavenly muse *tempered* and qualified it so as to make him capable of breathing in it; which is a modest and beautiful way of bespeaking his reader to make favourable allowances for any failings he may have been guilty of in treating of so sublime a subject.

*To Tempest*, (from the Italian *tempestate*,) To disturb as by a tempest. *P. L.* vii. 412.

*Tenerif*, A very high mountain in Teneriff, one of the Canary islands. The top is of a conical figure and white, so that it may be seen 120 miles off. Its perpendicular height is said to be no more than one mile and three quarters.

*Teredon*, A city near the Persian bay, below the confluence of the Euphrates and Tigris.

*Tethis*, The wife of *Oceanus* and mother of the gods, whom *Hesiod* calls the venerable *Tethis*, *πονηρὰ Τηθύς*.

*Thame*, A large navigable river which has its rise at a place of the same name in Oxfordshire, and is joined at Dorchester by the Isis.

*Thammux*, The same with *Adonis*.

*Thamyris*, A Thracian by birth, the inventor of the Doric mood or measure, according to *Pliny*, *L.* vii. C. 57. *Plutarch*, in his treatise of musick, says he had the finest voice of any of his time, and wrote a poem of the war of the Titans with the gods; and



## T.

from *Suidas* we learn, that he composed likewise a poem of the generation of the world, which being subjects near of kin to *Milton's*, might probably occasion the mention of him, *Par. Lost*, B. iii. 35.

*Theban Monster*, i. e. The sphynx, whose riddle being resolved by *Oedipus*, she threw herself into the sea. *Par. Reg.* iv. 572.

*Thebes*, A city in Boeotia, famous for the war between the sons of *Oedipus*, celebrated by *Statius* in his *Thebaid*.

*Thebes*, Presenting *Thebes* or *Pelop's* line,

Or the tale of *Troy* divine. *Il Penseroso* 99.

These were the principal subjects of the ancient tragedies that have come down to us.

*Theſſalian*, from *Theſſalia*, A country in Greece, almost ſurrounded with mountains. This country has been famous in the remotest antiquity for the courage of its inhabitants and goodness of its horses.

*Thetis*, The daughter of *Cælum* and *Terra*, and ſiſter of *Saturn*; the goddess of Justice. She had many famous oracles; one near the river *Cephissus* in Boeotia, which *Deucalion* and *Pyrrha* consulted how to restore mankind after the flood.

*Thetis*, The daughter of *Neptune*, wife of *Peleus* king of Theſſaly, and mother of *Achilles*. *Milton* gives her the epithet of *tinsel ſlipper'd feet*, after *Homer*, or rather as a paraphrase upon *Homer's* epithet, ἀργυροπόδα, or *silver-footed*.

*Thiſbite*, or *Tiſhbite*, as it is called in Scripture, 1 *Kings* xvii 1. *Elijah*, a native of Thiſbe or Tiſhbe, a city of the country of Gilead beyond Jordan. Yet once again to come. (*Par. Reg.* B. ii. 16.) For it hath been the opinion of the church, that there would be an *Elias* before *Chriſt's* ſecond coming, as well as before his firſt; and this opinion the learned Mr. *Mede* ſupports from the prophecy of *Malachi*, iv. 5. and from what our Saviour ſays, *Matt.* xvii. 11.

*Thracian bard*, i. e. *Orpheus*. See *Orpheus*.

*Thracias*,

# T.

**Thracias**, Blowing from Thrace, northward of Greece.

**Thrilling**, Piercing.

**Thyestean banquet**. *Thyestes* and *Atreus*, brethren, hated each other outrageously; the first in spite lay with the wife of *Atreus*, but he having gotten his brother's children in his power, pretended a desire of reconciliation, and invited him to a banquet. *Thyestes*, that he might see his children, dissembling his augmented malice, came; the feast being over, his brother let him know he had been entertained with the flesh of his sons, and their blood mixed with the wine, and showed him the sad proofs of what he had told him, their heads and hands, which he had reserved for that purpose. At this the sun is said to have turned away, as *Milton* says he did (*Par. Lost*, B. x. 687.) when the more dreadful banquet was made on the fruit of the forbidden tree.

**Tiar of tiara**, The Persian word for a round cap, high and ending in a point, the usual covering and ornament the eastern princes wore on their heads.

**Tidore**, One of the Molucca or Clove Islands in the Indian sea.

**Tiger**, A fierce beast of the leonine kind.

**Tigris**, A river of Asiatick Turkey, rising in the mountains of Armenia. In its course it joins with the Euphrates, whose united streams fall into the Persian Sea below Bassora. This is reckoned one of the rivers that environed Paradise.

**Tilth**, Arable, tilled. *T.*

**Timbrel**, A kind of musical instrument played by pulsation.

**Tine or Tyne**, A river in England, consisting of two streams, the North and South Tyne; the one rising in the confines of Scotland, the other in Cumberland. They join at Hexham Pass by Newcastle, and fall into the German Sea below Tinmouth.

**To Tine**, To light, to kindle; from the Saxon *tynan*. Hence comes the word *tinder*.

*Trading,*

# T.

*Trading*, P. L. ii. 640. Having a trade-wind or a monsoon.

*Train*, To draw along, to draw in train; from the term *train of artillery*.

*Tiresias*, A Theban, a famous blind poet and prophet of Antiquity.

*Titan*, The eldest son of Heaven and Earth; he was the father of the giants, and his empire was seized by his younger brother *Saturn*.

*Tongue-doughty*, i. e. Valiant in tongue or speech.

*Topaz*, A precious stone of the colour of gold.

*Tophet*, See *Gebenna*.

*Torrid*, Burning, violently hot.

*Tortuous*, Twisted, wreathed, winding.

*Tourneament*, Tilt, joust, military sport, mock encounter. *J*.

*Transmigration*, Passage from one place or state into another. P. L. x. 261.

*Transitory*, Continuing but a short time, vanishing.

*Transparent*, Pervious to the light, clear, pellucid. *J*.

*Transpicuous*, Transparent, pervious to the sight.

*Transpire*, To emit in vapour. *J*.

*Trebisond*, A city of Capadocia in the Lesser Asia.

*Tremisen*, A large kingdom in Barbary.

*Trent*, The third large river in England. It rises in the N. W. side of Staffordshire, and branching itself out into fifty different streams, it changes its name into the Humber (the name of a Scythian king who perished in it) and falls into the German Ocean below Hull.

*Tria*, Dressed, adorned, decorated.

*Triform*, Having a triple shape. The moon is said to be *triform* when increasing with horns towards the east, decreasing with horns towards the west, and at full. P. L. vii. 30.

*Trinacrian*, from *Trinacria*, The ancient name of Sicily, so called from its three promontories lying in the form of a triangle. Our poet calls it *the boarse Trinacrian shore*. *Par. Lost*, B. ii. 661. And this shore may

## U.

may well be called hoarse, not only by reason of a tempestuous sea breaking in upon it, but likewise on account of the noises occasioned by the eruptions of Mount *Ætna*: the number of *r*'s in the verse well expresses the hoarseness of it.

**Trine**, An aspect of planets placed in three angles of a trigon, in which they are supposed by astrologers to be eminently benign.

**Triton**, A river in Africa.

**Triton**. By scaly Triton's winding shell. (*Mass* 873.)

*Triton* was *Neptune's* trumpeter, and was scaly, as all these sorts of creatures are. His winding shell is described by *Ovid*, *Met.* i. 333.

**Triumphal**, A token of victory.

**Trail**, To roll or run round. *Y.*

**Tropic**, The line at which the sun turns back, of which the north has the name of the tropic of Cancer, and the south the tropic of Capricorn.

**Troy**, An ancient city in Asia, famous for holding out a siege of ten years against the whole power of Greece, but it was at last taken and destroyed.

**Tube**, A pipe, a siphon, a long body.

**Turihestan**, A province of Tartary.

**Turkis** or **Turkois**, A blue stone numbered among the meaner precious stones. *P. L.* vi. 894.

**Turm**, Troop, from the Latin *turma*.

**Turnus**, King of the Rutilians, to whom *Lavinia* the daughter of king *Latinus* was first espoused, but afterwards given to *Æneas*, and in the revenging which affront *Turnus* lost his life.

**Turret**, A small eminence raised above the rest of the building, a small tower.

**Tuscan**, from *Tuscany*, A large country of Italy, part of the ancient Etruria. This country was the birth-place of the famous astronomer *Galileo*, whom our poet means by the *Tuscan artist*. *Par. Lost*, B. i. 288.

**Uwerd**, A large river that has its rise in Scotland, and divides it and England. So *Spenser*, St. 36.

And

## U

And Twede the limit betwixt Locris land  
And Albany.

*Type*, That by which something future is prefigured.  
*Typhon*, One of the giants who warred against heaven.  
*Tyrannous*, *Tyrannical*, arbitrary, despotick, severe.

## U.

**U**LYSSES, The son of *Laertes* and *Anticlea*, king of the island of Ithaca and Dulichium. An eloquent and politic commander at the siege of Troy; who, after the siege of that city was ended, was driven into many dangers, and put upon several adventures, for the space of ten years, before he returned to his own country.

*Umbrage*, Shade, skreen of trees. *J*.

*Umbrageous*, Shady, yielding shade.

*Unblenched*, Not disgraced, not injured by any soil.

*Understood*, Not expressed, not openly declared and yet implied, as when we say that a substantive or verb is *understood* in a sentence. *Par. Lost*, B. i. 662.

*Unessential*, Having no being.

*Unison*, Sounding alone.

*Unweeling*, Ignorant, unknowing.

*Ur*, A city of Chaldea.

*Urania*, Gr. heavenly, The daughter of *Jupiter* and *Mnemosyne*, the goddess who presideth in astronomy, one of the nine muses.

*Uriel*, Heb. *God is my light*. He is mentioned as a good angel in the second book of *Esdras*, chap. iv. and v. The Jews and some Christians conceive him to be an angel of light according to his name: and therefore *Milton* properly gives him his station in the sun.

*Urim* and *Thummim*, were something in *Aaron's* breastplate: what they were critics and commentators are by no means agreed. But the word *urim* signifies light, and *thummim* perfection: and therefore *Milton* very

## V.

very properly gives the epithet *radiant* to *urim*, *Par. Lost*, B. vi. 761. It is most probable, that *urim* and *thummim* were only names given to signify the clearness and certainty of the divine answers which were obtained by the high priest consulting God with his breastplate on, in contradistinction to the obscure, enigmatical, uncertain and imperfect answers of the Heathen oracles.

*Uther's Son*, i. e. *King Arthur*, son of *Uther Pendragon*, whose exploits are romantically extolled by *Geoffrey* of *Monmouth*.

*Uxorious*, Submissively fond of a wife. *Υ*.

*Uzziel*, The next commanding angel to *Gabriel*; his name in Hebrew is the *strength of God*, as all God's mighty angels are.

## V.

**V** *Acuous*, Empty, unfilled.

*Vagaries*, Wild freaks, capricious frolicks. *Υ*.

*Valdamo*, i. e. The valley of *Arno*, a valley near *Ferole* a city in *Tuscany*.

*Vallombrosa*, A famous valley in *Etruria* or *Tuscany*, so named of *valis*, a valley, and *umbra*, shade; remarkable for the continual cool shades, which the vast number of trees that overspread it afford.

*Vanguard*, The front or first line of the army.

*Vant-brasi*, Armour for the arms.

*Vassalage*, The state of a vassal, tenure at will, servitude, slavery.

*Venial*, Permitted, allowed.

*Verdant*, Green.

*Verdurous*, Green, covered with green, decked with green.

*Vernal*, Belonging to spring.

*Vernant*, Flourishing as in spring.

*Vertumnus*, A god among the Romans, who loving a nymph, changed himself into all shapes to get her, but prevailing

## V.

prevailing nothing, at length he turned himself into the shape of a beautiful young man, and then offering her violence, she easily condescended to him.

*Vesta*. *Thee bright hair'd Vesta*, &c. (*Il Penseroso* 23.)

As *Milton* is here speaking of one of the goddesses of the ancients, he very judiciously adopts their manner of describing them by some epithet distinguishing their eyes, hair, &c. as κρυσσοκομης, γλαυκωπις, &c. The allegory contained under this description is no less beautiful than that he had before given us in his account of the birth of *Euphrosyne* from *Zephyrus* and *Aurora*. *Saturn* was always considered by those philosophers who embraced the opinion of planetary influences as presiding over persons of a gloomy, thoughtful turn; and this cast of mind, tempered and refined with a proper mixture of fire, which the ancients worshipped under the name of *Vesta*, is the best adapted to relish such pleasures as the poet is here describing. What gives an additional beauty still, is the supposing *melancholy* begot in *secret shades of woody Ida's inmost bower*.

*Vlands*, Food, meat dressed.

*Vicegerent*, Having a delegated power, acting by substitution.

*Vigil*, P. R. i. 182. Watch, devotions performed in the hours of rest; songs sung while the angels kept watch.

*Villatic*, Belonging to villages.

*Villify*, To defame, to debase, to make contemptible.

*Visitant*, One who goes to see another.

*Vitiate*, To deprave, to spoil, to make less pure.

*Volant*, Nimble, active.

*Volatil*, Having the power to pass off by evaporation. J.

*Volley*, A flight of shot.

*Voluble*, Rolling, having quick motion.

*Vulture*, A large bird remarkable for voracity.

**W A R B L E,**

## W.

**WARBLE**, To quaver any sound, to cause to quaver.

**Warping**, Working themselves forward. A sea term.

**Wassailer**, A toper, drunkard. *Hail or beil* was in such continual use among the good-fellows of ancient times, that a drinker was called a *was-beiler*, or *wisber of health*; and the liquor was called *was-beil*, because health was so often wished over it.

**Weal**, Happiness, prosperity, flourishing state. *J*.

**Ween**, To think, imagine, fancy.

**Welkin**, Firmament or sky.

**Well**. *Begin then sisters of the sacred well. (Lycidas 13)*

Our poet means *Hippocrene*, a fountain consecrated to the muses on Mount Helicon, on the side of which was an altar of Heliconian Jove, as *Hesiod* says in the invocation for his poem on the generation of the gods.

Begin we from the muses still to sing,  
That haunt high Helicon and the pure spring,  
And altar of great Jove, with printless feet  
Dancing around.

**Westring**, Drawing towards the west.

**Whilome**, Formerly.

**Whirlpool**, A place where the water moves circularly, and draws whatever comes within the center of its circle; a vortex. *J*.

**Whirlwind**, A stormy wind moving circularly.

**Whist**, Silenced.

**Wight**, A person, a being.

**Won**, An old Saxon word signifying to dwell or inhabit.

**Worm**, Is used by *Milton* as a general name for all the reptil kind; and *Satan* (*Par. Lost*, B. x. 68.) is called false worm.

X E R X E S,



## Z.

**X**ERXES, A king of Persia, son of *Darius*, and nephew to *Cyrus*; who after five years preparations, came against the free states of Greece (to revenge his father's disgraceful repulse by *Miltiades*) with so innumerable an army, that his men and cattle drank up rivers: and building a bridge over the Hellespont, where he scourged the sea for the loss of some of his ships. He was so shamefully defeated in a sea-fight, that he hardly escaped himself in a little fisher's boat.

## Y.

**Y**awning, Opening wide.  
*Yell*, To cry out with horror and agony.  
*Yonder*, At a distance within view.  
*Ycleped*, Called, termed, named. *Y*.

## Z.

**Z**ENITH, The point over-head, opposite the nadir.  
*Zephon*, Heb. *A secret or searcher of secrets*. An angel whose name is an indication of his office.  
*Zephyr*, The west wind, poetically any soft, calm wind.  
*Zodiac*, The tract of the sun through the twelve signs; a great circle of the sphere containing the twelve signs. *Z*.  
*Zone*, A girdle, a division of the earth. The earth is divided into five zones, one torrid, two temperate, and two frigid. Circuit, circumference.  
*Zophiel*, Heb. The spy of God. A cherub.

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